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FEBRUARY 1947
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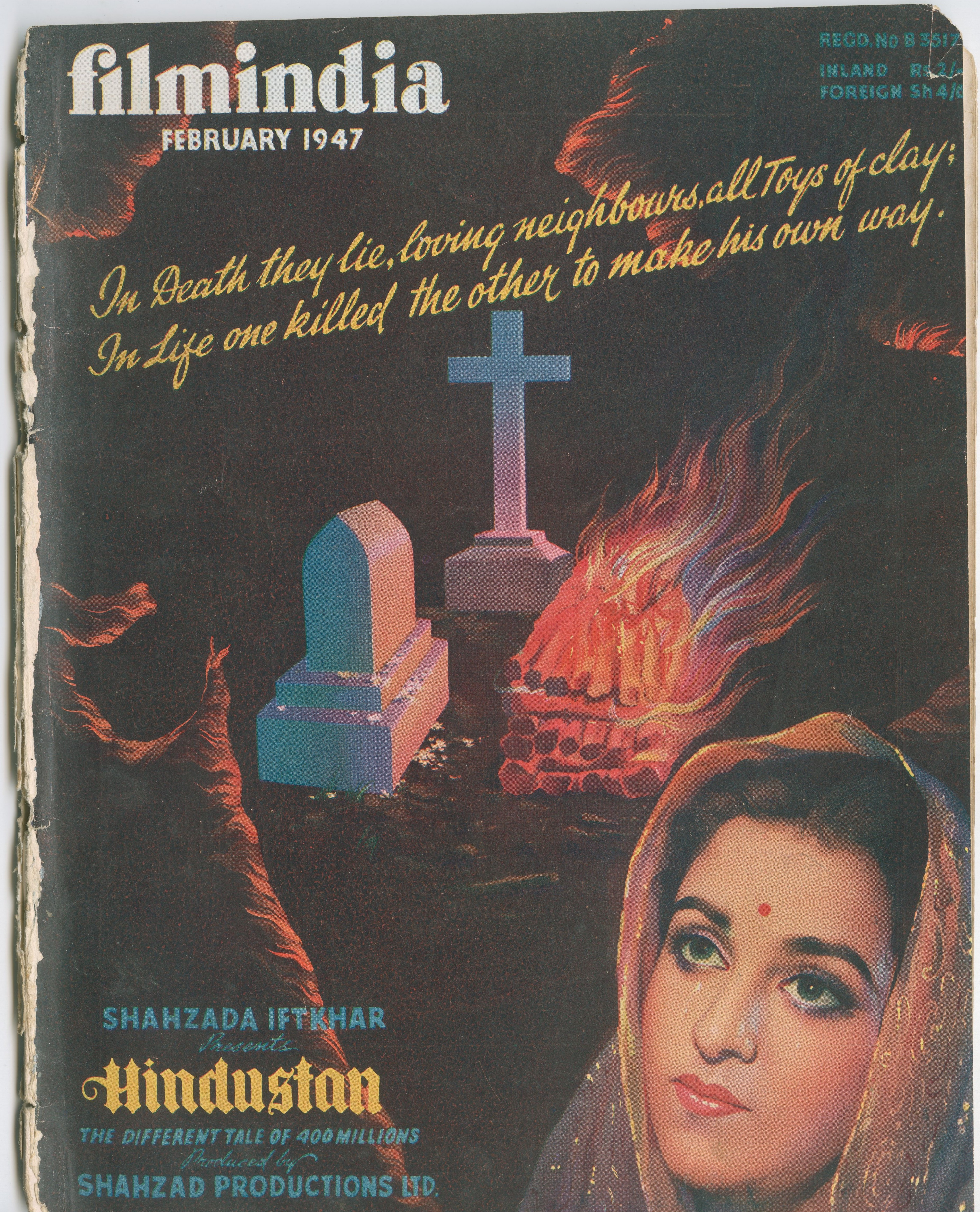

In Death they lie, loving neighbours, all Toys of clay;
In Life one killed the other to make his own way.
SHAHZADA IFTKHAR
Presents
Hindustan
THE DIFFERENT TALE OF 400 MILLIONS
Produced by
SHAHZAD PRODUCTIONS LTD.
Blocks - POONAWALA

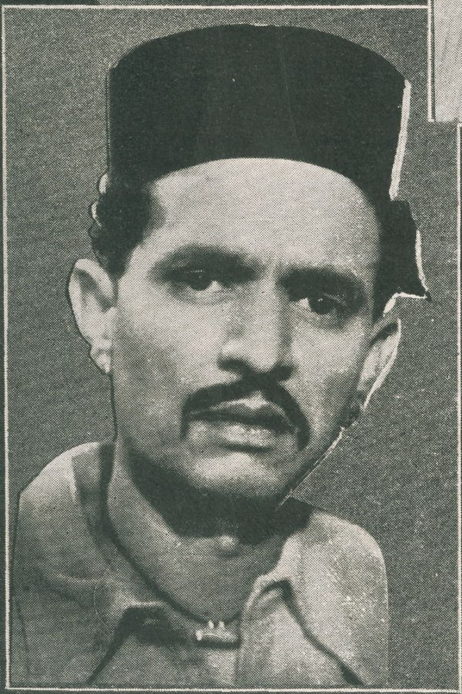
# A GREAT THING at a CRITICAL TIME

Rang Mahal Ltd present

# BHOOKH

Written produced & Directed by

**Dr. SAFDAR 'AH'**



**SHEIKH MUKHTAR**

music

**ANIL BISWAS**

Photography

**V.K.B. MANIAM**

also star-ing

LADDAN
GULAM HUSSEIN
ABOOBAKAR
DULARE
AGA JAN

KANHAIYALAL ✩ NARBADA SHANKAR and KIRAN ✩ HUSNA

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RAJHUNS FILM
PRODUCTIONS

## *An Explanation*

As we understand from various sources it has been brought to our notice that strong rumours are current in the film trade and amongst families, in the cities of Bombay, Poona, etc., that our forthcoming picture 'Neera Aur Nanda' alias 'Paradise Lost' picturised with the most beautiful natural backgrounds in Goa and the Konkan—is the best film show ever presented on the Indian Screen.

In this connection we have to clarify that this sort of boosting is not started by our Publicity Department, but we humbly and honestly have to assure the cinema audiences of India that it is really a very beautiful picture presented on the silver screen as far as our own knowledge and experience of the line count.

Any way we heartily thank our well wishers who so kindly have been honestly describing the merits of our picture amongst their own circles of friends.

The picture is passed by the Film Censors, Bombay and we soon hope to satisfy and please our patrons who are eagerly awaiting the release of our 'NEERA AUR NANDA'.

*RAJHUNS FILM PRODUCTIONS.*

# "NEERA AUR NANDA"

*Produced & Directed by*
**R. S. JUNNARKAR**
*and photographed by himself*

| | | | |
|---|---|---|---|
| *Asstt. Director:* | Mr. G. SAHUKAR | *Sound:* | Mr. V. CHAVAN & Mr. V. K. GUPTEY |
| *Asstt. Cinematographer:* | Mr. A. V. AGASHEY | *Editing:* | Mr. RAJA THAKUR |
| *Music:* | Mr. P. SHANKAR | *Make-up:* | Mr. N. DALVI |
| *Lyrics:* | Mr. VRAJENDRA GAUR | *Still Photographer:* | Mr. B. R. ZARAPKAR |
| *Dialogue:* | Mr. MADHUSUDHAN | *Chief Production Manager:* | Mr. P. SHIRODKAR |

*Artistes:* JAYASINHA, SHASHI, NISHIBARAN,
G. SAHUKAR AND RUP BASANT.

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Vol. XIII. FEBRUARY 1947 No. 2.

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# More Work For Minister Morarji

With popular ministries functioning in the different provinces there is new hope on the horizon. We expect from our popular ministers a complete overhaul of many things and one of them is the theatre problem of the country.

The theatre is the school-room of the future and as such it becomes a vital part of "India's basic industry", the definition the Hon. Mr. C. Rajagopalachariar gave to the education of millions while presiding over the 13th Session of the Central Advisory Board of Education recently held in Bombay.

But little do these elders—like Rajaji, Gandhiji, Panditji and other 'jis', who talk of the Wardha Educational Scheme, the Sargent plan, the Basic plan and many other plans and schemes know that all their herculean efforts to teach a nation on idealistic lines can be brought to nought in the present-day theatre where both young and old learn through a triple medium—the eye, the ear and the heart—all the bad ways of life in direct contradiction of the teachings of all the plans and schemes of the different revered 'jis' of our country.

But the purpose of this article is not to dwell on the themes which our theatres should exhibit. We have written about them before and we shall write again, several times, in the future.

The theme of this article is the theatre, its construction, its maintenance and its amenities.

The average theatre in the country is usually a warehouse covered with corrugated-iron sheets, with no ventilation, no air-exhausts and utterly heartbreaking acoustics. In the bigger cities—with the exception of very few good theatres, most of which unfortunately play only foreign pictures—we see theatres which should have ceased to exist 15 years ago.

It is too well-known a fact that most of the theatre-owners are unpunished scoundrels, who are in the trade to make money as quickly as possible without caring to know even the first alphabet of good showmanship. So far they have invariably worked in collusion with the local authorities and continued unchecked the shameful story of greedy and criminal showmanship.

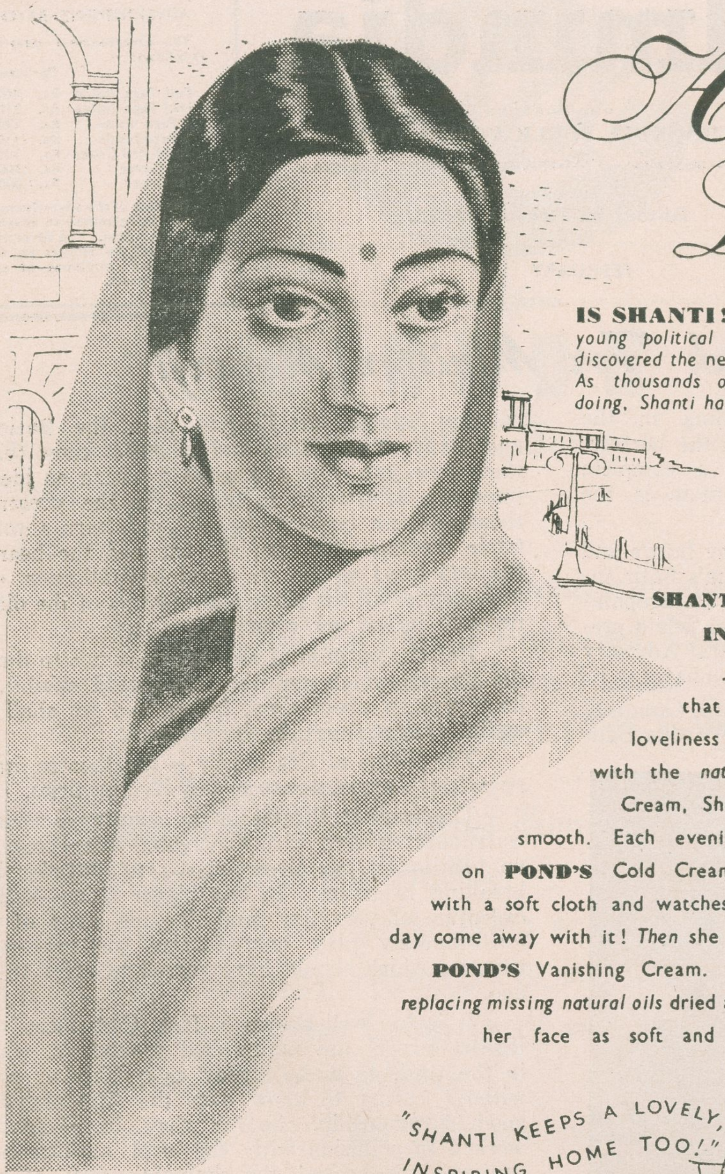
With the popular ministers in the saddle and particularly with a man of the character and calibre of Mr. Morarji Desai, we expect things to change and change quickly.

In the city of Bombay, sixteen new licenses have been granted to build new theatres. To say the least, this is an unwise and hasty decision, seeing that there is an urgent need of overhauling the whole Act under which licenses for theatres are at present granted.

The present Rules for places of Public Amusement framed in 1914 are mostly obsolete and not in keeping with the progress of showmanship in other parts of the world—particularly in America.

The theatre is our future school-room and as such its planning must be considered an important national problem.

**Sushila Rani makes "Gvalan" an attractive picture. The picture presents an unusual social story written, produced and directed by Mr. Baburao Patel.**



# A Lovely Lady

**IS SHANTI!** *Graceful wife of an ambitious young political worker in Delhi. Shanti has discovered the new way to keep her skin lovely. As thousands of young Indian women are doing, Shanti has turned to Pond's.*

**SHANTI LOOKS THE LOVELY, INSPIRING WIFE SHE IS!**

. . . for Shanti has discovered that skin-beauty means *all-round* loveliness! By cleaning her face with the *natural* oils in **POND'S** Cold Cream, Shanti keeps her face soft and smooth. Each evening and morning she pats on **POND'S** Cold Cream, then gently removes it with a soft cloth and watches the dust and grime of the day come away with it! *Then* she smoothes into her skin some **POND'S** Vanishing Cream. *It disappears into her skin, replacing missing natural oils* dried away by sun and dust, keeping her face as soft and smooth as a flower petal.

"SHANTI KEEPS A LOVELY, INSPIRING HOME TOO!"

**Pond's Cold Cream:** Clean your face every morning and evening with Pond's Cold Cream—not with harsh drying soap. In a week or two notice how the texture of your skin has improved.

**Pond's Vanishing Cream:** After removing cold cream: with fingertips smooth in Pond's Vanishing Cream *until it disappears*. Notice how soft and smooth it keeps your skin...and *it cannot be seen*.

**Pond's Powder:** If you like, a pat of Pond's Powder after will help to give your face that fair, flower-petal look.

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JWT

Where should a theatre be located? The rules, as they exist today, don't answer this question. So the problem has been solved in different places by different officials, often under different inducements and in different ways. The net result is that we see ten theatres grouped together within the radius of a few furlongs just because there are ten influential capitalists who "know" the authorities well. This grouping, however, has compelled thousands to travel miles every day to get their entertainment in a particular favourite zone. And many of them lose their purses while getting entertained because, this theatre zone has naturally become a centre of the largest number of pickpockets, goondas, blackmarketers and other ruffians.

A theatre therefore cannot be permitted in a thickly populated residential locality of respectable people. The theatre must always be a little off the crowded residential area, where the road is broad enough to accommodate extra traffic during show hours and where there is no school nearby. It is difficult to find ideal locations for theatres in a crowded city like Bombay, but some sort of restrictions are needed to put a stop to theatres which crop up shoulder to shoulder over-crowding a small area constantly with traffic and goondas.

In suburban towns, now in the process of development, it is good to place the theatres in spots little away from residential and school areas, but not so far away as to be lonely haunts of crime.

What is a good theatre? The rules once again don't answer this question. They make some vague stipulations about seating accommodation, water-closets, gangways and fire precautions and quickly conclude their responsibility. The very fact that we have rotten theatres proves that these rules have been all wrong.

A good theatre must have primarily a good auditorium, acoustically perfect. There must be enough space outside the auditorium for people to move and stroll. Every floor must have its lavatories and water-closets, with their attendants constantly attending and not a family of Bhangis living in some corner of the compound as we find in the Majestic Cinema of Bombay.

The present rules provide one urinal for every 100 and one water-closet for every 200 persons. That is an idiotic provision in actual practice. There should be a urinal at least for every 50 persons and a water-closet for every 100 ones. Similar arrangements should be duplicated for ladies. The lavatories and water-closets should be provided on different floors according to the seating accommodation. Attendants with ample supply of disinfectants must be constantly on duty for keeping the urinals and the water-closets clean. Even theatres like Eros and Regal in Bombay should take a few tips from the Metro where the male lavatories are kept spotlessly clean, though the Ladies' Cloak Room needs some supervision.

Half the disease in Bombay is passed on to others in cinema theatres and particularly in the lavatories. So it is in the interest of the health of our people to keep these spots clean.

By the way, we mustn't forget the one all important fact about Indians. Most of them do not know how to use a urinal or a water-closet. In the water-closet they spoil the wooden seat and in the urinal they spray the walls around. In this respect Indians are about the most disgusting tribe of human beings. It might help to put a few well-worded boards in every urinal giving personal instructions about these things, though we are almost sure about our masses never acquiring good manners for another thousand years unless the Whipping Act is brought into use.

A good theatre means a good and comfortable seat in a clean and cool atmosphere. Only the Metro Cinema in Bombay satisfies these conditions. The Regal has a theatre-cooling system which 'thinks' too often and the Eros one actually quarrels with us and lets us down. The Indian theatres are out of competition being too rotten for words.

About the seating accommodation the present rules are all too vague. They assume a wholesale provision calculating the total area of the auditorium. The entire rules should be altered as follows:

1. In an area of 6' × 5' (30 sq. feet) for a single box 4 seats should be provided and not more.
2. In the balcony and other classes not more than 16 individuals for every 100 square feet should be provided for.

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**FOR SALE**

**In an important town of Central Provinces.**

**Best locality, very big, seating accommodation,**

**Complete with building, furniture,**

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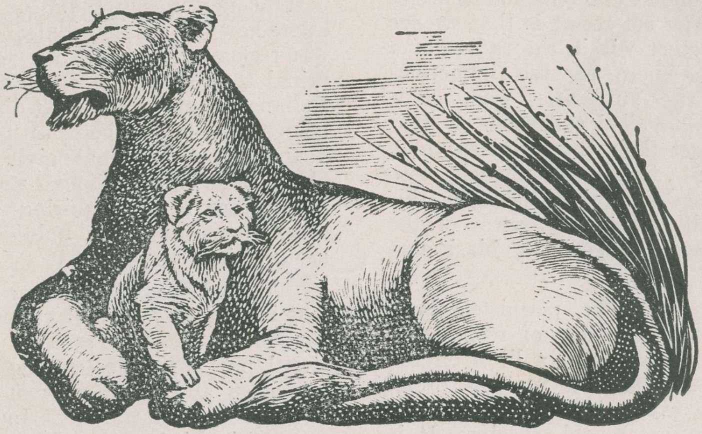

# Quality comes before Quantity

*There was a great stir among all the Beasts as to which could boast the largest family. When they came to the Lioness they asked, "How many do you have at one birth?" "One", said she grimly, "but that one is a Lion!"* AESOP'S FABLES

THERE are lots of whiskies in the world—but only *one* Seagram's V. O. Canadian Whisky. The simple water test—which reveals the true nature of any whisky—will quickly prove the *difference*.

*TRY THIS SIMPLE WATER TEST*

1. Add good, pure drinking water (plain or soda) to an ounce or two of Seagram's V. O. Canadian Whisky. Now, breathe in that tempting, inviting bouquet.

2. Sip slowly; enjoy the distinctively different taste, the rare delicacy, the light-bodied smoothness of Seagram's V. O. with water. Then you'll *know* Seagram's V. O. is one of the world's finest whiskies and the lightest, cleanest-tasting whisky you have ever enjoyed.

**Seagram's V.O.**

CANADIAN WHISKY

*It's lighter... It's better for you!*

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Seagram's
V.O.
CANADIAN WHISKY

3. A distance of at least 2 feet between the back of a seat and the front of the seat immediately behind as measured between perpendiculars, should be maintained to guarantee the least discomfort to the people sitting when others are moving out.

4. An unbroken row of not more than ten seats at a time in any class should be permitted.

5. Passages or gangways not less than 3½ feet wide should be formed on either side of the rows of seats and along the walls and behind the Box and between Balcony and Box classes.

6. The seats in each class, in each box and with their particular prices should be specified in the license to prevent arbitrary changes.

7. All seats of whatever denomination, even the lowest, should be numbered and sold accordingly.

8. The rates of admission should be fixed by law and no increases should be made without previous permission.

9. The maximum time for a single show should be 2½ hours including 15 minutes of interval.

10. The interval between the two shows must be a minimum of 45 minutes to permit the ventilators to be opened, the air-exhausts to throw out the foul air and the auditorium attendants to clean the theatre.

**There is something different in Husna's eyes which ought to make "Bhookh" a successful picture if only Dr. Safdar "Ah" has put a good story in it. Ah! Ah!**

11. The timings for the theatre shows should be standardized as follows: 1st show at 3-30 p.m.; 2nd show at 6-45 p.m. and the 3rd show at 10 p.m. No extra shows for the public either earlier or in the mornings should be allowed unless for specific trade and censoring purposes.

12. In the event of special permission being required for an exceptionally long picture, one of the three shows should be dropped to maintain 45 minutes of interval between the two shows.

13. All theatres should sell tickets at least 24 hours in advance of all classes between the hours 10 A.M. and 12 Noon and 4 p.m. and 7 P.M. This will relieve congestion at the booking-offices at show times.

14. Not more than a dozen advertising slides should be shown during the interval. The slides should not be shown before the show.

15. Pan, bidi, aerated water, tea and fruit vendors should not be allowed at any time inside the auditorium.

16. One spittoon for every row of ten should be provided in this land of pan-chewers and indiscriminate spitters.

17. During the show interval all doors and windows should be completely opened and the exhaust fans set working to clean the foul air.

18. Smoking should not be allowed inside the auditorium. This will prevent a lot of discomfort both to smokers and non-smokers.

19. Children under 6 should not be allowed into the auditorium. If necessary special nurseries may be provided at a nominal charge to the affectionate parents.

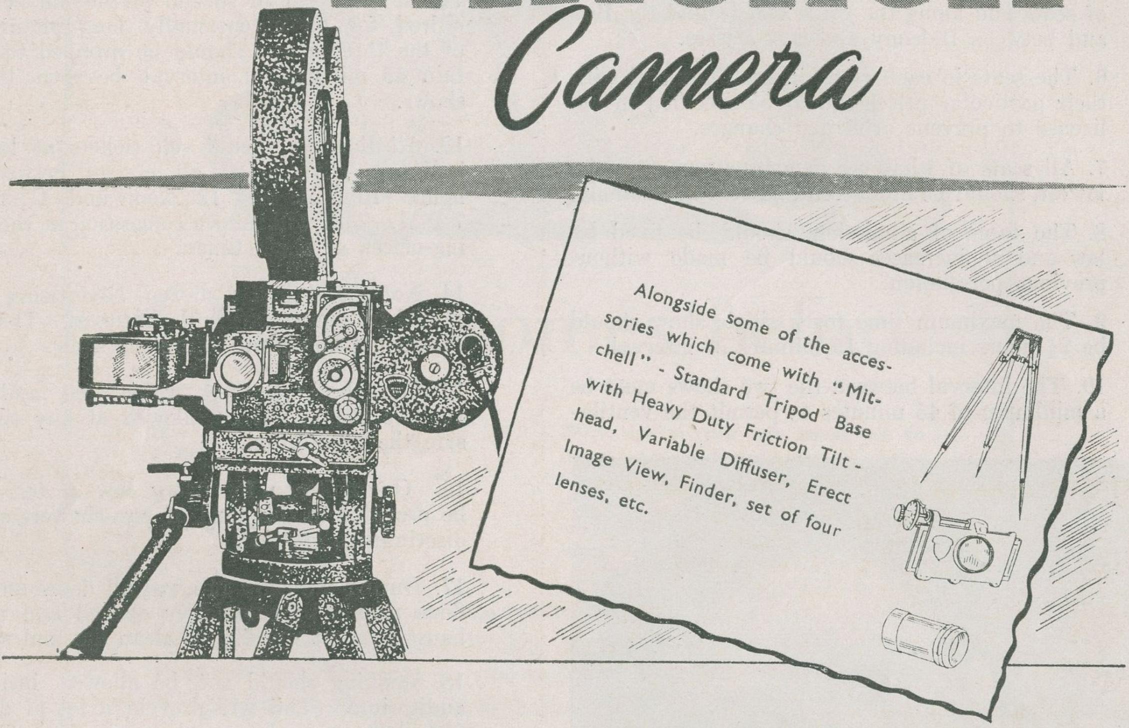
20. Minimum space for parking at least 50 cars must be insisted upon while sanctioning structural plans of the theatre.

21. The booking offices of the different classes should be located in such a manner as to prevent a crowd on the public road, prevent cars from entering the cinema or in other ways causing congestion on the road.

22. There should be enough number of booking offices in each class, not one—as at present—for several classes of seats, employing more ticket sellers so that the crowd is served and dispersed as quickly as possible without causing congestion on the road. The law should insist on a minimum number of booking windows per class according to the number of seats in each class.

# New and Improved

# Mitchell Camera



Alongside some of the accessories which come with "Mitchell" - Standard Tripod Base with Heavy Duty Friction Tilt-head, Variable Diffuser, Erect Image View, Finder, set of four lenses, etc.

Accepted as the standard camera in all the studios in Hollywood, the Mitchell now comes to you improved in design for easy operation to meet the changing needs and requirements of the Industry. Yes, its a Motion Picture Camera that's a standard item with Producers and Cinematographers everywhere.

The correctness of its design, its precision, construction and its many devices, save time, labour and money. The "Mitchell" does not require any adjustments and in-consequence results in the "ultimate cost per foot of perfect film" being kept low.

We can supply also all the Studio Equipment including small cameras for outdoors, various types of Arc and Lamp Studio Lights, Studio Accessories; e.g. Microphone boom, dollies, cranes, moviolas etc.

*Let's know your requirements:*

*Write today to:*

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*Motion Picture Sound Engineers*
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KARACHI

BAA

Other rules about general cleanliness, sanitation, fire precautions, attendants etc. should be defined and standardized not leaving the smallest matter to the discretion or goodness of the theatre-owner for the very simple reason that most of the theatre-owners are unpunished scoundrels who have neither discretion nor goodness.

Now we refer to a point which ought to hurt every self-respecting Indian to the quick—even the Home Minister, Mr. Morarji Desai, only if he knew that even he can be thrown out of the Metro Cinema in Bombay as an undesirable at the will and pleasure of the management who would let him see the show only on sufferance and drawing on the goodwill of the Metro management. The Hon. Mr. Morarji Desai paying for his ticket does not give him a right of admission to the Metro Cinema. That right of admission always remains a matter of grace shown to the Honorable Minister.

We reproduce below a fascimile of the Metro ticket. Many other English houses have similar tickets.

3

**METRO**

**Front Circle**

**ADMISSION . Rs. 1 12 0**

**TAX 0 8 0**

**TOTAL Rs. 2 4 0**

**SUNDAY**

**Jan. 5, 1947 Row.........**

**3:30 Seat........**

**Management reserves the right to refuse admission**

*With this ticket the Manager of the Metro can kick out any respectable citizen of Bombay, or even the Home Minister or the Mayor if necessary, without giving any reason.*

*Indians pay for their entertainment and yet their admission to the theatre remains a matter of charity and generosity from the foreigner.*

*Is this to be tolerated in Free India?*

People assume, and rightly, that a place of public entertainment should be open to all after paying the admission prices. Why should any "right of admission" be reserved by the management after the price of admission has been paid? If a person attending a show is found drunk or disorderly, there is the ordinary penal law to look after him without the management of the cinema sitting in judgment.

Isn't it rather strange that when ancient temples with their thousand-year-old rattling chains to keep off the untouchables have been opened by the Congress Ministries, there are cinemas, which advertise widely and invite people to see their shows and then reserve the right of admission to themselves.

This "right of admission" must be forthwith removed from the theatre licenses. In Free India, Indians can't be stopped from exercising their democratic privileges. This "right of admission" is fundamentally a denial of democracy. A place of public entertainment must be open to the public.

IF IT'S BARDWELL & McALISTER
. . . IT'S BETTER MADE

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BEFORE you buy lighting equipment

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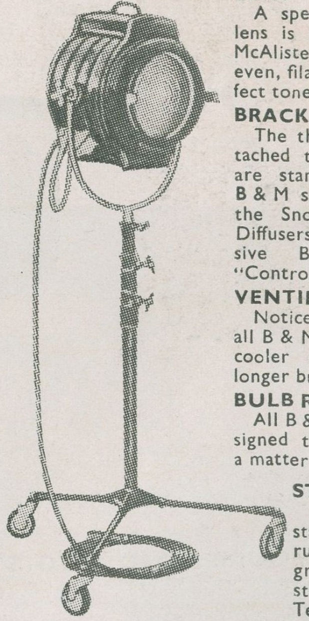
Pictured here is the famous Bardwell & McAlister Baby Keg-Lite.



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A specially designed Fresnel lens is used in all Bardwell & McAlister spotlights. Casts an even, filament free light for perfect tone rendition.

BRACKETS
The three brackets or clips attached to the front of housings are standard equipment on all B & M spotlights, firmly holding the Snoots, Barn Doors and Diffusers which give you exclusive Bardwell & McAlister "Controlled Light."

VENTILATION
Notice the ample ventilation in all B & M lights guaranteeing you cooler operation resulting in longer bulb life.

BULB REPLACEMENT
All B & M equipment is so designed that bulb replacement is a matter of seconds.

STAND
All Bardwell & McAlister stands are sturdily constructed to give the photographer the utmost in stability and strength. Telescoping extensions are locked in position by a special brake shoe recessed in the clamp casting which prevents defacing and roughening of telescoping tubes. All stands finished in grey crystallized baked enamel. Wearing parts are cadmium plated.

CABLE
Only the finest heavy duty cable is supplied with each unit. Correct wire size on each lamp insures correct voltage at globe for truer color temperatures. House type plug is standard equipment on the Dinky-Inkie, Baby Keg Lite and Single Broad. The Double Broad, Junior and Senior Spots are equipped with stage plugs. Stage Plugs may be ordered special.

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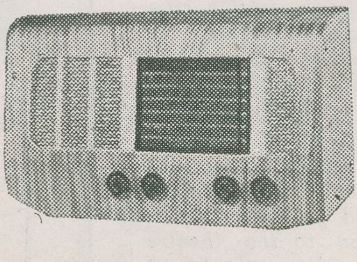

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SELECT YOURS AND REGISTER YOUR ORDER WITH US SOON.

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# Bombay Calling

*This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.*

**OFFICIAL BUT IDIOTIC!**

Premier Ghulam Hussein Hidayatullah of Sind is evidently getting old—too old perhaps to know the right thing from the wrong one. His Karachi District Magistrate recently issued a firman making the exhibition of approved films (News Parade and other I. F. I. nonsense) compulsory from the 1st of October 1946.

What this busy dignitary did not seem to know was the important fact that no one in India, including the Government, is at present producing approved films. Where then are the exhibitors of Sind to get the approved films from week to week to keep themselves within the four corners of the firman?

No one has ever accused Government officials of being intelligent but it is shocking to find them lacking even ordinary horse-sense. It doesn't need much brains to understand that theatre-owners can't exhibit something that just doesn't exist.

The old issues of News Parade have been shown and scrapped. No decent showman will show the old news again. Constant novelty is the soul of good showmanship and surely the District Magistrate of Karachi doesn't expect Karachi showmen to keep on showing the old I. F. I. and News Parade nonsense again and again, seeing that even their very first releases were considered to be an idiotic exhibition of Indian enterprise, intelligence and talent.

Khan Saheb Mobed of the Paradise Theatre in Karachi has rightly protested against this illogical official firman. Old Mobed is too good a showman to be showing rotten I. F. I. sausages again and again to his patrons. The other exhibitors of Karachi must back up Khan Saheb Mobed and refuse to carry out the stipulations of a firman which is on the face of it illogical and idiotic.

These District Magistrates, we presume, are well paid officials. Why don't they use a bit of their brains and investigate things before they make fools of themselves and make others victims of their folly?

It will, probably, be news to the District Magistrate of Karachi that the Central Cine Corporation of Bombay, who were giving us the news sausages, have closed their shop and have advertised their tools for a public sale.

We hope that old Ghulam Hussein, now that he is firmly fixed in the saddle, looks into this affair and scraps the firman of his District Magistrate quickly to save the Sind Government from bankruptcy of imagination.

**THREAT AND COUNTER-THREAT!**

That reminds us of friend Ambalal Patel of the Central Cine Corporation—the man who had purchased the I. F. I. junk and the Indian News Parade monopoly.

We can't believe that Ambalal can lose money anywhere but a press note issued by him says that the production of News Parade was an uneconomic business even after flashing Dalda Vanaspati, Paris fashions and the Bikaner prince on the screen.

Friend Ambalal has stopped producing the weekly news junk under the impressive title of Indian News Parade. Thanks for this little mercy as there was nothing Indian, neither news nor any parade in the Indian News Parade.

This is the only good we got out of the communal riots as Ambalal considers the communal riots and the consequent closure of cinemas as the main factors in licking him in his monopolistic enterprise.

Says Ambalal's press note: "In cinemas which remained running in predominantly Hindu localities,

**For 1947 Ranjit seem to have changed the background of their stories. Here is one, "Chheen Le Azadi" with a gorgeous sea air complete with sea water, salt and ships.**

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all newsreel stories on Muslim subjects caused local disturbances and vice versa; exhibition in the affected areas asked for permission to delete the offending items, a request which under the prevailing circumstances could not be denied....Congress-minded cinema proprietors wanted Congress leaders to be seen in every weekly issue while Muslim-owned cinemas wanted the League leaders."

That was why Ambalal was showing Dalda Vanaspati, the stuff which both the Hindus and Muslims swallowed and the Bikaner prince, perhaps, as further proof of Dalda treatment. Some people did think that the Bikaner chap was shown, to prove the fattening properties of Dalda vanaspati.

Friend Ambalal threatens to revive his newsreel racket no sooner the riots stop and times become normal and theatre-owners become more reasonable about weekly rentals.

On our side, we threaten to go rioting all over again, if Ambalal carries out his threat.

**THE LION GETS A HOARSE THROAT?**

Talking of newsreels, we are shocked at the news that a foreigner, Hill Lennox, the Metro newsreel cameraman in India, is filming Mahatma Gandhi's immortal march, through the dangerous villages of Bengal, in search of Truth and Unity.

This enterprising foreigner is doing an all-time historical job in filming the patriot saint of India in spite of 300 Indian producers, Ambalal Patel's Indian News Parade, our 30-year old film industry and Sardar Vallabhbhai Patel at the head of the Information and Broadcasting Department of the Government of India.

Now that he is firmly in the saddle, Sardar Vallabhbhai is probably too busy pulling numerous political strings to worry about an old man trekking in search of a beautiful mirage. S. K. Patil will see to it that Nanak Motwani takes a film of every stone used in the Sardar Memorial Hall to be erected in Bombay. That way, perhaps, national history will be preserved in India. A crazy old saint chasing an idealistic mirage can hardly appeal to the genius and imagination of the hard and practical Sardar of Bardoli.

Whatever the great Sardar may think about this affair, we think it to be a national disgrace that with Sardar Vallabhbhai, Gandhiji's right hand man, in supreme power at New Delhi, our patriot saint's immortal pilgrimage should have been preserved for posterity only through the courtesy of a foreign newsreel company.

The Sardar could have ordered the entire Indian film industry to film the old saint's historic march through the Bengal villages. But he didn't.

We have nothing to say to the Indian producers. Their congenital idiotism and lack of imagination, enterprise and patriotism have been regularly embalmed in the pages of "filmindia" for years. This freakish race of human beings will never improve.

What surprises us is the lack of action from the Lion of Gujarat. Why didn't he roar?

**Sahukar and Nishi Baran add realism to "Neera aur Nanda" produced and directed by Junnarkar.**

## HOLY SMOKE OF HINDUISM!

Though Mahatmaji's historic pilgrimage was severely left alone by the Indian film people, they were much in evidence at "Dharma Nagar", the overnight bubble of worship blown up by the orthodox Hindus of Bombay during the month of January.

We actually found a couple of film cameramen photographing the idiotic exhibition of some wanton waste of money, foodgrains, milk and ghee indulged in by pot-bellied orthodox Hindus who have money to burn and nothing better to do.

The "Lakshachandi Yagna", a painful reminder of the ancient legends of Ramayana and Mahabharata, was intended to restore peace into the present world. This utterly irrational demonstration by religiously obsessed Hindus in these hard times of shortages was filmed and preserved for posterity by our film men.

Probably some of the Marwaris who contributed to pour all the ghee into the sacrificial fire at 'Dharm-Nagar' also happened to be the financiers of the film producers who took their cameras there to please their tin-gods.

In these times with socialism on the horizon and communism beyond it; with hunger in the stomach and frustration in the mind; with nearly 50 lakhs of people dead from famine and starvation in a single province in three consecutive years, it is indeed a shocking spectacle to see over 8000 useless well-fed Brahmin priests consuming every day 16000 seers of milk, 4000 seers of ghee and food-grains worth Rs. 20,000|- per day. This is what these people are supposed to have eaten and emptied every day. What they burnt to send the holy smoke of Hinduism in spirals to the heavens is entirely a different matter.

It is said that the total cost of this Hindu exhibition will be in the region of 20 lakhs of rupees for 20 days of excessive indulgence in hyper-religiosity.

This wanton waste of money and material under the aegis of the Congress Government in the province provides a clue to the times in store for us. While racing, drinking and smoking will be stopped as immoral indulgences, "Ram Rajya", the Gandhian menu for Indians, might be striven for with these exhibitions of Hindu 'yagnas' at regular intervals.

What the recent "Mahayagna" lacked was the invasion of the traditional "Asuras" (the demons) to torture the "devoted priests and Sadhus" so as to provide an excuse for some modern "Lord Krishna", say our Home Minister Morarji Desai, to take birth shouting the following verse from the Bhagwad Gita.

परित्राणाय साधुनां विनाशाय च दुष्कृताम् ।
धर्मसंस्थापनार्थाय संभवामी युगे युगे ॥

(For the protection of the good, for the destruction of the evil-doers, for the sake of establishing righteous religion, I am born from age to age.)

Somehow we can fancy old Morarji Desai closing his eyes, saying this verse and appearing in the midst of the Mahayagna with his police batons to chase off, say Dr. Ambedkar's "demons" from defiling the ceremonies. This was the only realistic touch we missed in the "Mahayagna" held at the Marine Drive in Bombay. We blame Dr. Ambedkar for not obliging us by lending realism to the whole affair and thus robbing our Home Minister of the chance of expressing himself as modern "Krishna Bhagwan" with his Police Commissioner acting as "Arjun."

And here is what one of the holy of holies, Swami Brahmanand Saraswati, the Shankaracharya of Jyotir Math, who presided at the Mahayagna, told the Bombay journalists:—

a) Untouchability is a part of Hinduism. It is unthinkable to mix castes. The scriptures have defined their position once for all as "Antyajas"—the low born.

b) Divorce is immoral as there is no such provision in the sacred texts.

c) Sagotra marriages meant legalised incest. The off-spring of such unions would forever be "Chandalas" (the evil ones).

d) While the Sanatan Dharma was always prepared to contribute its best to the freedom of the country, they could not tolerate social reforms which violated ancient religious injunctions.

Here is the 'holy' voice of the dead echoing back through ages at the modern promenade of Marine Drive. The City Hindus paid 20 lakhs of rupees in ghee, rice, milk and other foodgrains to revive the echoes of our ancient fossils. How many thousands actually starved to enable the Hindu religious smoke to rise to the heavens cannot be estimated even by the popular Congress Ministers who are in office for the service of the people.

The word "service" will soon change its meaning under the Congress regime seeing its gradual metamorphosis.

**ALAS! RAI BAHADUR CHUNI LALL!**

Here is another shocking example of filth which our film producers put into their productions to make some easy money. The Bombay Censors of course, cut off the following lines when the picture was presented for censoring.

In a song beginning with "Banke Sipahiya re ghar jai ho" the following objectionable lines appeared:

1. सिपैया रहा दूर कहीं जंगमे
2. जोरू रही देवरिया के संगमे
3 वो चलाये गोली धांय धांय हो
4. ओर जोरू मारे अंखियां दांये बांये हो.

It means:

1. The soldier-husband is far away on the battlefield,
2. But his wife is enjoying with her husband's younger brother;
3. The husband fires bullets one after another in the field
4. While his wife winks right and left in the home.

What a damnable slander of a brave soldier's wife! And what a filthy pattern of morality for the people! Does the producer mean to tell us that when our soldiers leave their homes to fight for their country, their wives carry on with the younger brothers at home?

These lines appeared in a song in "Eight Days", a social story produced by Filmistan Ltd. and presented by no less a person than Rai Bahadur Chuni Lall, the President of the recently held All India Film Conference, President of the Motion Picture Society of India, Ex-president of the Indian Producers' Association and ex-member of the Bombay Board of Film Censors.

If a man's work is to be taken as an index to his character, this song doesn't speak much for the old Rai Bahadur.

In "Rupa", a social story produced by N. R. Desai Productions, the following dialogue was cut:

Spoken by Daulatram, "Yahan apni apni chizon par mohar lagai hui hai" (pointing to the prostitute) "Registy mal hai kahin amanat men khiyanat na karana yar."

In the same sequence, from the following dialogue spoken by the prostitute, "Yeh to vyapari dukan hai" to all dialogue between her and Chaitan ending with words: "Phool soongho, gale ka har banao" (72 feet).

From the film "Jadu-i-Putli", produced by Laxmi Productions the following line:

DRUMS of Fu MANCHU
Brand new Republic Serial with unprecedented Thrills & Chills
AND yet
EIGHT MORE SERIALS
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"Mere joban ki dekho yeh banki chhata" was cut from a song. (19 feet).

For the first time in their long career the Bombay Censors seem to be busy with good work.

**YOU'LL HARDLY BELIEVE**

That Sarvottam Badami has joined a new studio to direct a picture. The patient is on oxygen now. Let us pray.

That "Fillum" director Khwaja Ahmed Abbas seems to have transferred his platonic loyalties from Snehaprabha to Nayan Tara these days. The new story will now be called "Kal Aur Aaj."

That in place of the "fillum" director, it is reported that script-boy Sathe has been recently visiting places and shedding tears and massaging legs to keep the home fires burning.

That Vasant Sathe wants a dentist who will push back his teeth sufficiently to help him to score a kiss and not a bite every time he pushes his mouth out. It is a case for Joe Louis.

That when Sathe recently visited Lahore to help Abbas, the whole town turned out to see his tusks. College girls were hypnotized to see a regular tusker on two legs in the city streets.

That Shobha, the star of Filmistan, has a unique husband—just her size and type. No wonder they are so happy. Both have honey height.

That with prohibition in sight, film people must be excused for filling up film boxes with whisky bottles. You must always save for the rainy day.

That it will never occur to the prohibition police to raid film studios for stocks of whisky in casks of chemicals. But that is where, they say, most of the whiskey was during the last prohibition, including the huge stocks of some wholesale smugglers.

That many studio owners who have lost money in motion pictures hope to recover their losses by bootlegging liquor during prohibition.

That one theatre-magnate is reported to have bought recently sixteen lakhs of rupees worth of whiskey to sell during prohibition days. Already, his stock has appreciated by several lakhs owing to the recent increase in excise duty.

That the marvellous part of this whole affair is where and how so much whiskey could be purchased when we couldn't get even a bottle for the birthday party. And a birthday comes only once a year.

That in any case we now know where to get bootleg liquor during prohibition. Though theatres are public places, studios are always private pastures where outsiders can't graze.

That several film stars are reported to have secured inkless fountain pens which work with pressure and don't leave any stains behind. That means no clues even for Sherlock Holmes.

That film-actress Snehaprabha made her debut as a short story writer recently. The first story was

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*offers*

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(HINDI)

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MASTER KRISHNARAO FULAMBRIKAR
B. NANDREKAR
SUDHABAI APTE & OTHERS

*Directors:-* **PRABHAKAR GUPTE**
**SHRIKANT SUTAR**

*Music:—* **SHRIDHAR PARSEKAR**

VIKAS
179, HINDU COLONY, DADAR,
BOMBAY 14.

about a prostitute and her grim life which Snehaprabha is reported to have described with intimate details. Bold woman, that!

That Mohsin Abdulla (Veeraswamy) is seen grooming himself these days to become a film producer. What he couldn't do with his ex-wife he wants to do with his present one and probably teach Producer Ahmed how to produce a picture quickly with a star-wife.

That "Birthday Morn" belonging to the distinguished Modis—Sohrab and Mehtab—won a cup the other day for its new owners. The horse should now be christened "Wedding Morn."

That it needs sheer luck to win a race these days and the quick success of the distinguished Modis at the race-course proves that Mehtab has brought luck to Sohrab and distinction to the Modi family.

That with her poise, polish and dignity Mehtab certainly lends distinction to the hard-working theatre-stained family of Modis. No wonder Sohrab is looking quiet, peaceful and polished these days. A good woman is always an asset to an ambitious family.

That Sohrab wants to buy more race horses—a few more in his wife's name—to race on a grand scale in Western India. That is one way to get along in modern society by becoming sportsman-de-luxe.

That the other married Modis—Keki and Ellen—also have a race horse called "Magnificent". But so far in Bombay it didn't prove its name. Why not give lucky Mehtab a share in it and induce it to win?

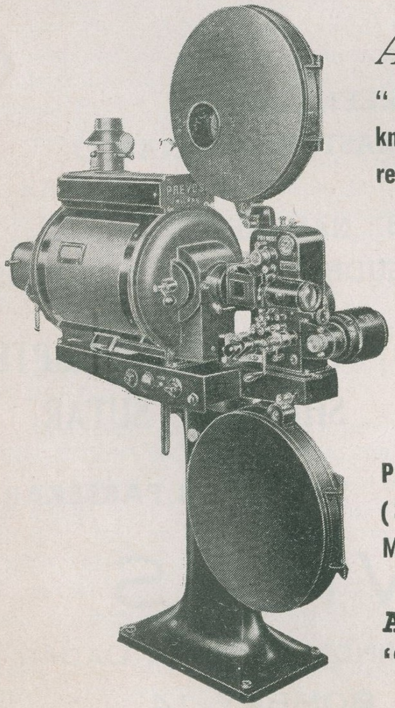
That the Bhatt Brothers of Prakash are reported to be suffering from a strange disease called "Shirin-Farhad". The mere mention of these lovers drops their blood pressure. It is said that even the eight Evergreens turn pale if you mention "Shirin-Farhad."

That Protima Das Gupta announced her return to Bombay by arriving at the Mahaluxmi Race Course with her arm round Para's waist. Now horses will run true to form.

That Master Winayak ("Master" 40 years ago, of course) has strangely enough started a new picture called "Mandir". There will, of course, be no "Kala" in it. It will be "Mandir" pure and simple with Shanta Apte and Yakub, perhaps.

That Baby Mumtaz has become "Madhubala" suddenly as announced in her New Year Greetings Cards sent to all the residents of Bombay. Even in the film industry bread seems to be having a Hindu smell.

That three little producers of "Parwana" are seen chasing Director Nanda round the Mahaluxmi Race Course. It seems to be a marathon race for editing the picture.



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**MR. ANJUM HUSSAINI**
*Music Direction :*
**MR. FEEROZ NIZAMI, B.A.**
*Story, Dialogue & Songs By .*
**HAZRAT WAHID QURESHI**
*Art Director:*
**MR. MAJID, A.A. (G.D.A.)**
*Dance Director:*
**M. D. BABULAL**

SUREKHA
**Starring:**
Miss SUREKHA, S. IRSHAD, DULARI, BIBIJAN, AGHA, MIRZA, KHURSHID, PERVEEZ, GHULAM RASUL, P.D. LAL, M. K. HASAN, MEHSHER SHIRAZI, SAYED AHMED, AZIM HYDERABADI, FYAZ BEGAM.
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That a Princes' production company has been floated with a crore of capital. Now we shall have real princes to work as extras.

That Hari Abaji Kolhatker, ex-Columbia and ex-I. F. I., had also threatened us with another crore-of-rupees concern. But he seems to have shown some mercy to us. Two in a single year would have killed us.

That Rai Bahadur Chuni Lall had also talked of another crore-worth of job in theatres with the three Chands of Marine Drive as bankers. But the Rai Bahadur wanted 14 theatres which number could not be equitably divided among the three Chands.

That Shiraz Ali Hakim, the all-time smiling menace of the film industry, also bumped us with the news of a crore-cash-and-carry company in the stage of floating. It is still floating.

That a crore of rupees is the least capital our film people need these days to do anything at all. It will be news if some of these promoters paid their present bills in time for a change.

That the only person who has not jumped into the film industry yet is the white-capped Congressman—the rich variety that 'serves' the poor in more ways than one. Our film industry can't be a national industry without capping it white somehow.

That Kedar Sharma's new picture "Neel Kamal" is an epitaph of a modern Majnu over his dead Leila, Kamla Chatterjee. When the picture is released we'll know what Kedar actually thought of poor Kamla.

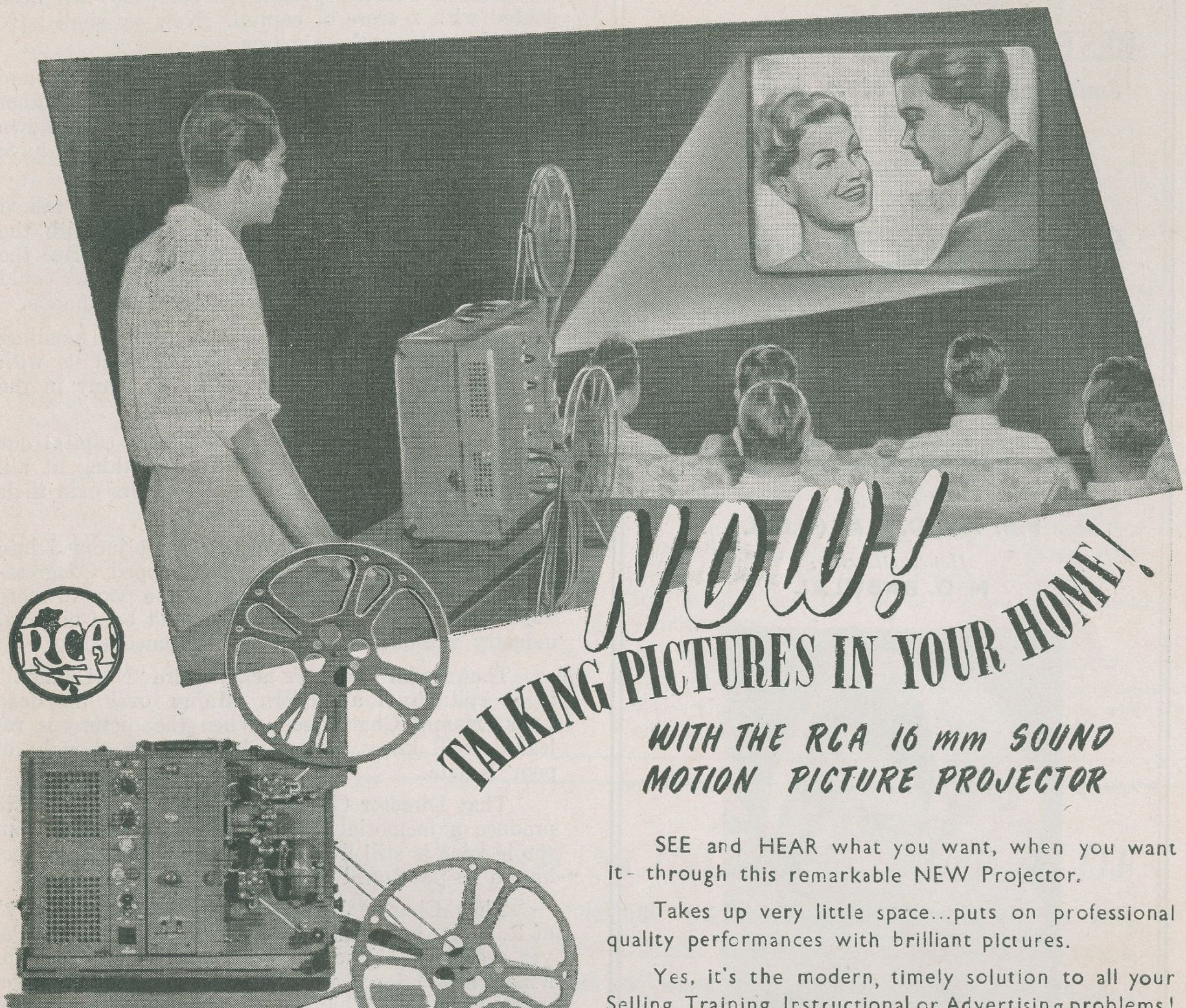
That Director Chaturbhuj Doshi also intends to produce a memorial called "Khatoon-ki-Yad" but the heroine is still living and kicking and the project has to be postponed a bit.

That Charlie Julian, the Canadian "cow-boy" of R. K. O., has not been able to rope in Baburao Pai yet keeping Mickey-Mouse Disney waiting for a new model for a year now. That's bad management, Charlie! What's a little fellow like that for a six-footer like Charlie!

That the members of the Fool's Paradise are in terrific jitters over the foreign invasion with 16 mm. films and Yankees dubbing pictures in Indian languages. That means less business to Indian producers, less profits, less rotten pictures, less race horses, less card-gambling, less club girls, less motor cars, less palatial bungalows, less cotton and share gambles etc. Seems to be a case of national crisis.

That Manu Subedar, the economist with a Congress collar round his neck, is reported to be planning an up-to-date cinema theatre in Bombay to show foreign pictures. That is internationalism with a vengeance.

That people might mix up this Manu with Manu, the ancient law-maker. The ancient one bequeathed slavery to us through ages, the present one will only improve his own bank balance—a patriotic privilege of every white-capped Congress capitalist. But the modern Manu does not even wear a white cap.



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# Editor's Mail

*(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)*

**MISS JAISING ROSHAN (Karachi)**
How can I send you a flying kiss?

*By Air-India. Choose the aluminium plated plane—not the khaki Dakota.*

**SHAIK GHOUSE MOHIDDIN (Cuddapah)**
Can you tell me what Begum Para is doing now?

*She is not laying eggs. That much is sure.*

**MOHAMMED AHMED (Allahabad)**
Would you buy me an actress?

*Wait till you get Pakistan. It may be possible then.*

**INDRA AGARWAL (Rampur)**
In the name of India I wish to know what would be the greatest punishment for Director Jayant Desai, the maker of "Samrat Chandragupta" and "Maharana Pratap"?

*He has many more 'murders' to his credit. If you wish to punish him really, stop seeing his pictures. That's how a film producer gets licked.*

**B. L. COMAR (New Delhi)**
What is the aim of marriage in U. S. A., Russia and India?

*The aim is fun. When they miss the aim, they get a cradle to carry. Then it is no longer fun. It is the same also in Iceland.*

**TEJ KARAN GANGWAL (Jaipur)**
Define celibacy.

*A doubtful virtue.*

**V. N. KULKARNI (Deolali)**
Will picketing at the gates of Ranjit by lovers of Art improve the quality of Ranjit pictures?

*Picketing will wake up something sleeping. In Ranjit, Art never entered to get even a sleeping berth.*

**N. S. V. CHALAM (Bangalore)**
Goering avoided the scaffold and with his dramatic suicide almost baffled his prosecutors. Is he a hero?

*I don't think much about his being a hero but he gave a good parting kick to the crowd of international crooks who wanted to hang him. Victors are not necessarily righteous.*

**N. G. NAIK (Bangalore)**
Does Motilal really sing in "Pehli Nazar"?

*If he does, re-name the picture, "Akhiri Nazar".*

**MD. RAZA HUSAIN (Hyderabad Dn.)**
Can a woman love another woman instead of a man?

*Not instead but in addition.*

**MANSUR MOJEZ (New Delhi)**
Why has Protima Das Gupta been in the eclipse these days?

*She had been to Goondaland to do a Bengali picture. She is back again more charming than before.*

**M. S. FARUQI (Cawnpore)**
Would you please let me know the whereabouts of Naseem?

*c|o. Md. Ehsan, Ghodbunder Road, Malad, B. B. & C. I. Rly.*

**MRS. HALIMA HIY BAIG (Secunderabad)**
Are you a Communist, Mr. Patel?

*I am a socialist—which means a half-baked communist with an eye on assets.*

**Veena plays a dynamic role in "Chhin Le Azadi", a Ranjit picture directed by Aspi.**

# Silex

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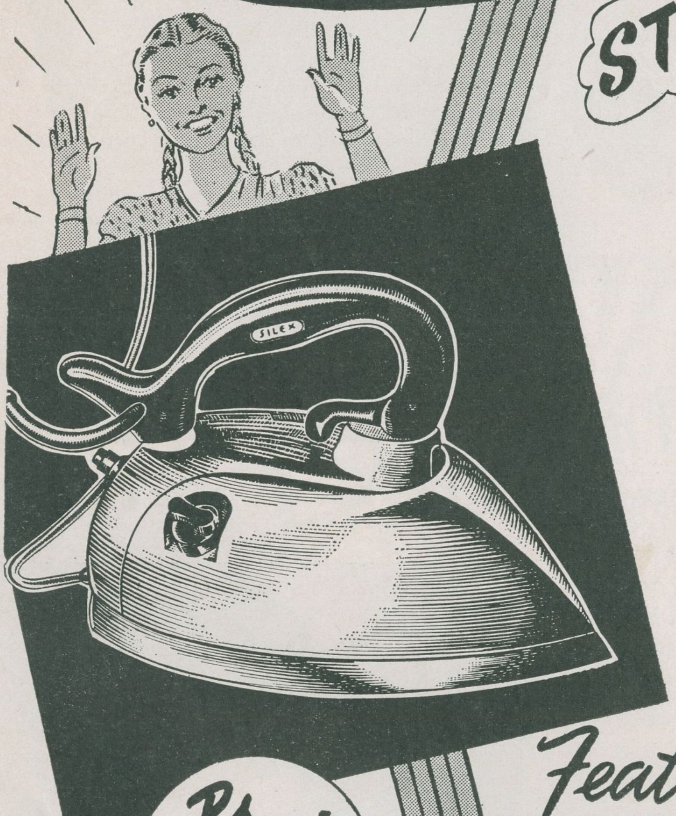

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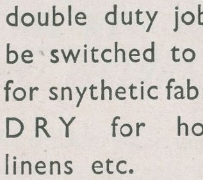

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Which of the South Indian languages sound tolerable to your ears?

*Kanarese is beautiful to hear.*

**M. N. KOOTALA (Bombay)**

You published the photo of the first prize winner for the first month. Why don't you publish the photos of the winners every month?

*They forget to post their faces.*

If the two female recruits which appeared in your magazine are the best selected by you from the photos you received, will you stop publishing these recruits hereafter?

*Those two were the only ones received in the "Ladies" department.*

**MOHAMMED HANIM (Cuttack)**

Can you suggest any means by which war be banished from this world for ever and peace and tranquility restored in its place?

*This is what I call an idiotic question. As long as there is blood running in human veins, there shall be strife. Peace will only be a breather.*

**PRATAP S. MADAN (Amritsar)**

What do you think of Pandit Nehru's tour to the tribal areas?

*An adventure at once courageous and foolhardy! It was wasting so much valuable time over useless fellows—time which Pandit Nehru could have well employed for his own people. The tour, however, had some sensational publicity value, and politics needs both—patriotism and publicity.*

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**M. R. KHAN (Hyderabad Dn.)**

Communists, as it appears, are fighting to free the labourers and peasants from the blood-sucking clutches of capitalists, zamindars and jagirdars. Isn't it a worthy cause to fight for?

*Where did you get that phantastic story? Communists are struggling to get the people under their thumb just as the capitalists and the Congressmen are trying to keep them under theirs. It is the old power-game with chessmen changing colours.*

Is it from any point of view essential that the film producers, directors and actors should be educated persons? Aren't these persons born directors, producers and actors?

*So far we have been having only 'born' ones —heaven born at that. Let us hope we start getting some trained and educated ones now.*

**M. RADHAKRISHNAN (Vellore)**

Is it possible to judge the pictures by their advertisements?

*That is like judging a woman by her paint.*

**NAGINDAS A. SHAH (Bangalore)**

Which is the smallest word in the English language and what is its meaning?

*The word is "I" and it has a meaning to fill three worlds. That little word competes even with God.*

**M. L. MADAN (New Delhi)**

Is it right to say that character is what you are in the dark?

*Should be what you reveal under a search light.*

Do you recommend nudism to Indians to overcome the present cloth shortage in the country?

*Indians are the most chronic nudists and India is the largest nudist colony in the world. We have cloth only to hide our shame while others have enough to camouflage their sex.*

**T. C. JAIN (Indore)**

Can you tell me something about the 'Economics' of the film industry?

*Only one instance is enough: Sardar Chandulal Shah publicly declared, "I have made tons of money and I am making tons of money."*

**B. MALANEELA (Nagpur)**

What is pride in man?

*An argument to feel hurt, especially when a woman steps on his corns.*

**MADAN LAL BEDI (Cawnpore)**

What is the difference between a lover of the 20th century and one of the 18th century?

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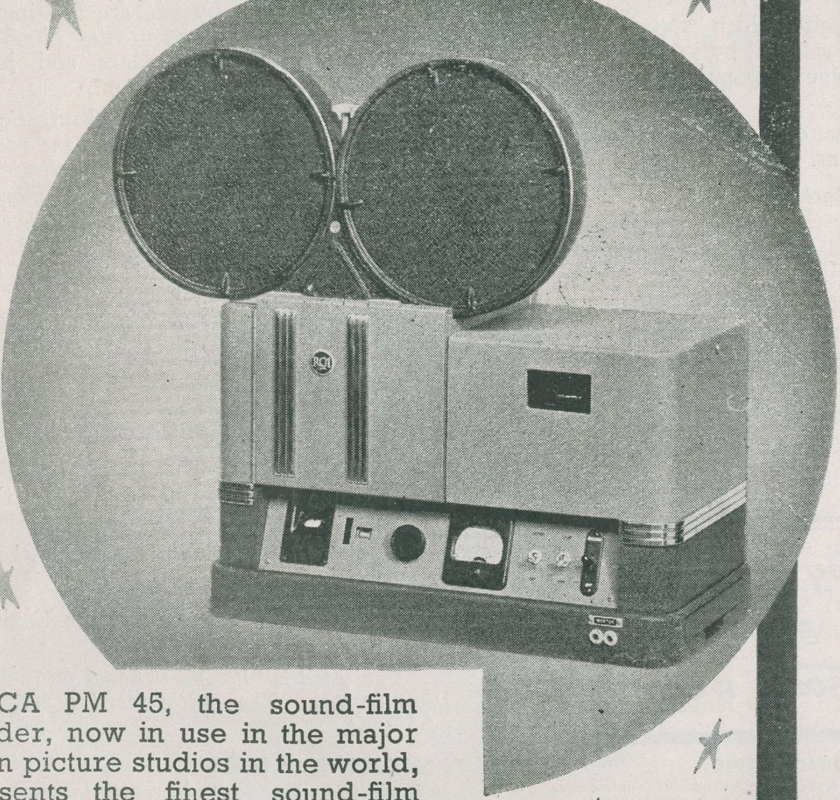

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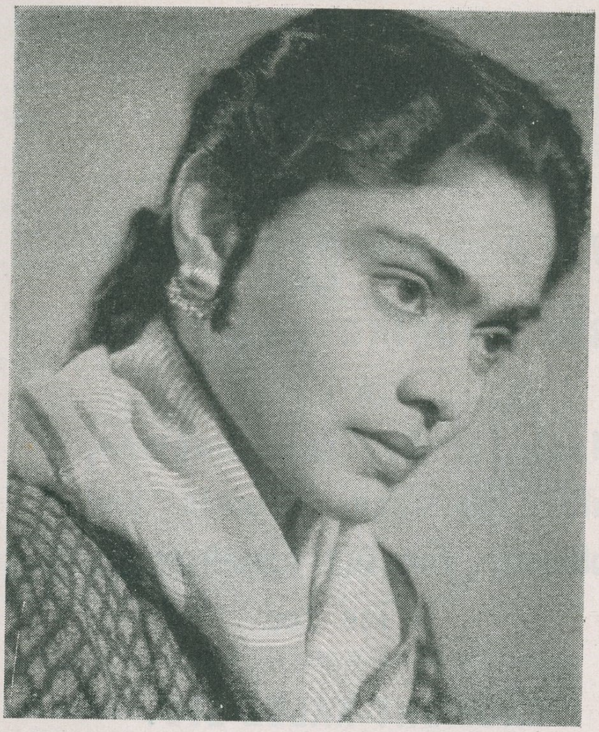

**Mrs. Uma Anand has a thoughtful, expressive face. Let us hope she has used it to good effect in "Neecha Nagar" produced by India Pictures.**

*No difference. Lovers are as idiotic today as they used to be then.*

Do you think that our film industry can improve, if Sardar Chandulal Shah is bent upon completing another century within the next 5 years?

*As long as this man remains in the production field you will usually get sausages and not quality pictures. He is anxious to earn his second fortune.*

Why do people object when a Hindu dines with a Muslim?

*Who objects, you silly goose! Millions of Hindus have been dining with Muslims all over the country and where did you get this funny notion?*

**PREM NATH (Calcutta)**

When is Ishwarlal going to resign from the film line?

*When he is kicked out by you all.*

**M. R. DESAI (Bombay)**

Marriage is like a trap. Those who are out want to get in; those who are in want to get out. What do you say?

*I am in a double trap with absolutely no escape. So I stay put.*

**BIPIN CHANDRA ASTHANA (Hardoi)**

From your replies to the readers' queries, I have discovered that you are a great poet! Will you kindly and confidentially tell me what is responsible for this—domestic felicity or business inspiration?

*My grocer who punctually calls on the first of every month. Keep this confidential.*

Do you agree with me that 'catharsis' through entertainment should be the conscious ideal of all good picture producers?

*Catharsis of emotions is usually poor entertainment though tragedies are popular with some sad and cynical types. Catharsis of social evils is, however, possible provided there is a thorough catharsis of our present day producers.*

Do you consider pictures like "The Frenchman's Creek" and 'The Black Swan' are desirable for Indian youth?

*No. They provide an incentive to lead an unnatural life and commit crime.*

**R. MANI (Bombay)**

Welcome your idea of distributing poisoned 'iddlis' and 'dosas' to South Indian film producers. What have you to offer to some of our Bombay producers?

*They will digest poison. They must be shot dead.*

**ISMAIL SAIT (Bangalore)**

It is said that a piano at home is a sign of culture in Western society. What is the visible manifestation of culture in a typical Indian home?

*Yes, I have seen the hired piano in the Anglo-Indian railway quarters and in Parsi homes. It is their last link of bondage with the foreign rulers. Indian homes don't need a piano to emphasize culture. Good manners provide the best visible proof of our traditional culture, though in South India they keep the Veena as a symbol of art and culture.*

**S. D. KAZIM (New Delhi)**

Define pain.

*A democratic feeling.*

**A. B. NATH (Panagar)**

Please say to what extent bloodshed is still required to make India free?

*We are 400 millions. A quarter of us can be killed if the remaining are going to be free.*

Why do mothers love their sons more than their daughters?

*In the sons they see symbols of their husbands.*

**R. A. RAO (Mangalore)**

Why does Nargis keep herself behind the screen nowadays?

*I see her on the race-course running about like a race horse. Behind which "screen" did you find her?*

**SHANTI DEVI (Bhagalpur)**

Should marriage be treated entirely as a biological necessity?

*It can be a biological extravagance.*

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**A. USMANI (Bombay)**

In India a one-eyed journalist "champions the cause of the under-dog" What 'dog' (male or female) does he champion?

*In the shack at Juhu, there can be only one type of an under-dog.*

**A. T. M. AZIZ (Calcutta)**

Why does beauty make a woman proud whereas love makes her submissive?

*Beauty is a show room argument while love is a domestic sentiment.*

**ABBASS A. MUKRI (Zanzibar)**

Why are not Indian film companies coming to Africa as others do?

*Aren't their deeds dark enough without going to the Dark Continent? And under that man Smuts, our producers may learn some more smut.*

**GOPAL SARAN SHARMA (Cawnpore)**

Is death a passport to eternal peace?

*You will know about it when you pass beyond. Just at present think of the present struggle of life.*

**A. M. KHAN (Allahabad)**

Which is the most valuable thing an actress can be robbed off?

*Her face—by the cameraman.*

Are you in favour of re-marrying widows?

*At what age?*

**M. Q. SYED (Sholapur)**

Is there any deep significance behind Producer Mehboob's trade mark?

*Not for him. He doesn't know where Russia is on the map.*

**SURESH CHANDRA SHARMA (Sambhal)**

Why don't the producers caricature political adventurers betraying the cause of their country and their nation?

*And where will they show these pictures? In Timbuctoo perhaps!*

If actors were horses who would ride them?

*Most of them are donkeys ridden by the misfortunes of the producers.*

**M. HASSAIN (Guntur)**

What is your fatherly advice to beautiful Indian girls of respectable families who wish to jump into the film world?

*Don't jump. Come in quietly with some one to chaperon and after entering don't lose yourself.*

**ISHWAR V. MAHBUBANI (Bombay)**

Do our film actresses invite film stars when they give birth to babies?

*Some of them should invite the producers to name the baby correctly.*

How do our film stars feel like when they are on the sets?

*They feel like work but very often the directors and the producers feel like play.*

**B. L. SHARMA (Rawalpindi)**

Assuming that you are not against educating Eve, are you in favour of Adam and Eve being together in colleges?

*Not content with that I want Adam and Eve to meet in the 'Gardens of Eden', maintained by our municipalities and play with the Forbidden Fruit.*

**GHAZULA MOORAJ (Bombay)**

What is Leela Chitnis doing at present?

*Don't ask that question again.*

**D. APPA RAO (Cocanada)**

Why does Suvarnalata play the heroine in every picture of Nazir?

*She is the heroine of his life.*

On their way to college, girls press their bosom with books. Why?

*It is the other way round. They press the books to their bosom. You are an observant person but you look at things from a wrong angle.*

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**F. N. PATEL (Bulsar)**

Is it a fact that Mehtab will no longer act now that she is married?

*She has now to live a traditional role and she will need all her wits to live it well. This role can't be acted.*

**SHAM S. BHALERAO (Bombay)**

Which of the following acts villainous parts best: Baburao Pendharkar, Shah Nawaz or Salvi?

*Baburao Pendharkar is easily the best. He is born with a face for villainous roles and he has only to walk through pictures to look a natural villain.*

**MAHINDRA SINGH (New Delhi)**

I sleep almost in ninety per cent of Indian pictures I see. Is there any remedy?

*Why do you want a remedy when you are not ill? You are in excellent health with 90% scoring. Recover the remaining 10% and you will not only be a perfectly healthy man but a wise one in addition.*

**ABDUL WAHEED (Bombay)**

What type of man the following would like to marry: a) Veena; b) Nargis; c) Begum Para?

*Ask them yourself: a) C|o. Shahzada Iftkhar, Hill Road, Bandra, Bombay; b) C/o Bai, Jaddan Bai, Chateau Marine, Marine Drive, Bombay; c) Rahat Villa, Worli Sea Face, Worli, Bombay.*

**JOGA RAV (Hyderabad Dn.)**

Name a producer who corrects himself from your criticisms?

*Himansu Rai. He died years ago.*

Are we helping the Indian film industry by not seeing foreign films?

*By not seeing foreign films you will help India. By not seeing Indian films, you will be helping the Indian film industry.*

**MISS A. SAYEED (Allahabad)**

When does youth fade?

*When the world around looks old and tired.*

Is it safe to marry a divorced woman?

*Well, she can teach a few things to a new man. That's a gain.*

**NARENDRA SINGH CHOWDHRI (Allahabad)**

Which is more dangerous—stabbing by a goonda or stabbing by a sharp-glanced screen fairy?

*There is no "stab" left in the glances of the screen 'fairies'. For that matter there are no fairies in filmdom. Most of them are tired mothers. That leaves only the goonda stabbing in the field. If it is a thorough job and death is immediate, the stab is merciful.*

**M. R. S. KRISHNA (Bombay)**

Producer-director W. Z. Ahmed wants to go to Mexico for his "Shree Krishna Bhagwan". If he wants a desert, why not the Sahara?

*It is not the desert. It is the colour—Technicolour—that he is after. That way Ahmed is after many things and people are after him for many things.*

**R. SESHADRI (Madras)**

To enjoy the niceties of your criticism all the more, I am forced to see bad pictures too! How would you suggest curing the situation?

*That's how the knife cuts both ways for the producers. The readers' intellectual hostility towards me helps to contribute to the profits of the producers and thus prolong the age of rotten pictures.*

**SUMANT SETHI (Benares)**

What should one do when he feels that the world around him has become uninteresting?

*If there is nothing better to do, strip yourself and rush through a crowded street and the world will be galvanised into interest.*

**LAWRENCE A. VEIGAS (Bombay)**

Do Indian stars twinkle in the dark?

*When they do, things come to light.*

**AMJED ALI MEHKERT (Madras)**

When Miss Mehtab was presented at our theatre recently and I shook hands with her, my whole body was shocked. Why?

*Don't worry, her shock won't kill any one any more. Its fatal voltage has been absorbed by Sohrab Modi.*

**This one is Kiran, a newcomer, in "Bhookh" produced by Dr. Safdar "Ah". Ah! Ah!**

**MISS V. C. SHUKLA (Nagpur)**

Could you suggest an effective way of closing down rotten cinema houses, as you did in the case of rotten pictures?

*You are living in the house of a Prime Minister who has both imagination and strength of character. If he doesn't know how to improve rotten cinema houses, ask him to get out and make place for some one who knows. These people's ministers must serve the people by closing down or cleaning these plague spots, the theatres.*

**SIMON S. AARON (Poona)**

Why there are praises like 'the inimitable artiste', an 'incomparable artiste' for David (Abraham) in your "filmindia". Is he really a praise-worthy actor?

*In his type, yes! David is a very reliable artiste who knows the discipline of his profession well—something I can say of very few artistes in the film industry.*

Is Ezra Mir—late of Information Films of India –a Jew or a Muslim? (Ezra–a Jewish name–Mir–a Mohammedan.)

*Like you Ezra is a Jew, though not a Bene–Israel of Roha.*

**PRAMILA GUPTA (Cawnpore)**

In your August '46 'filmindia' you ask Kr. Rajendra Singh of Agra to give an extra kiss (on your behalf as your commission) to each of his newly formed girl friends. Is it not advocating corruption openly which is fully against Indian morals?

*There is nothing immoral in kissing if the consent is mutual and nothing unhygienic if the mouths are not foul.*

**V. K. FAZLUR RAHMAN (Bangalore)**

When a person is certain that his beloved really loves him, what is the next step to be taken?

*The next step is taking the beloved. Quite simple Dr. Watson!*

**N. VENKATESAN (Nagore)**

What will you do with the princes in India if they are left in your charge in a Free India?

*I will make them work as "Extras" in the films and pay them two rupees a day. Some of our princes have faces which even their parents would love to disown.*

What is your suggestion to end this Subash Chandra Bose alive-or-dead controversy?

*Take him for dead. The living are those who kick. Subash is not kicking and there is no sense in people doing wishful thinking. If he appears some day, we shall get a happy surprise.*

What are the qualities of a conscientious film critic?

*The same as are revealed in the "filmindia" from month to month.*

"My friends say I look as young as I did 15 years ago"

Can you wonder that I feel rather proud of myself since it is all because I have never been content with just ordinary make-up. **My** foundation cream takes care of my looks as well as helping to add to them. I use Tokalon Vanishing Skin Food because it is so much more than the ideal, non-greasy powder base. It keeps my complexion smooth and white because it feeds the skin tissues. Using it daily as I do, I have found my skin stays supple and wrinkles haven't even begun to form. **You** can also look years younger than your age by using Tokalon Vanishing Skin-Food.

Subhashini, a graceful dancer, plays the lead in "Maryada" produced by Sarla Art Productions.

**H. A. RAHMAN (Rangoon)**

What is the meaning of 'It' girl?

*In Hollywood the 'It' girl has an entirely different meaning. In India, however, an 'It' girl should be the one with the doubtful 'she'.*

**M. P. MAHENDRU (Kamptee)**

Do film stars make good house-wives?

*I know one, intensely devoted to her home and husband.*

**PRITHI PAUL SINGH (Lahore)**

I hear that Sardar Vallabhbhai Patel is thinking of setting up a National Film Advisory Board and appointing you as the President?

*Vallabhbhai is not a fool nor am I. These jobs are usually meant for nincompoops.*

**C. S. RAMA RAO (Karachi)**

I am dreaming of purchasing old negative films and producing a new film with a new name by merely changing the labels. Will my industry pay better than yours?

*You'll have too much competition in your industry because that is precisely what our producers have been doing for the last 25 years.*

**NARESH C. BANERJEE (Chandausi)**

What is the best way to keep a lady's love?

*Love her every minute.*

Why do young ladies show dislike for moustaches?

*If they had, Sikhs would have become solitary Crusoes.*

**ANAND SAIGH (Moradabad)**

By the way Mr. Patel may I know as to what you charge for printing the photographs of the new recruits?

*Nothing. It is a free service which costs me Rs. 110-/ exact per photograph in block, space, paper and printing.*

**SOHAN LAL SHARMA (Hapur)**

Do you rate Nargis among the front-rank actresses? Which is more commendable—her looks or her histrionics?

*Yes, Nargis is a front-ranker alright. She acts better than she looks. But she needs good direction.*

**TAPTA RAJA (Lucknow)**

Who sings better between Amir Bai Karnataki and Shamshad Begum?

*Between the two, Shamshad sings worse.*

**D. MOHD. HABIBULLA (Madras)**

What is the difference between a political leader and a goonda?

*We have politicians among goondas and goondas among politicians. They are so badly mixed up that it is difficult to tell one from the other.*

Is there any meaning in producing pictures like "Chand Tara"? Can't you do something at last to save our hard-earned money?

*I am doing something every month to save your money but fools rush in where angels fear to tread. Why don't you wait for the reviews?*

**M. M. LALL (Jullundur)**

How do producers manage to creep into the good books of "New finds"?

*By taking "personal interest" in their career and placing the car at their disposal. The car is the primary "pimp" in the industry.*

How long does a film star remain chaste?

*As long as she wants to. It is a matter of personal resistance.*

**HANS RAJ SACHDEV (New Delhi)**

Will Germany ever have another Hitler?

*Oh yes, within ten years—a greater one.*

**MISS DEVI (Karachi)**

What's your idea about the Amils of Sind?

*Cultured and educated but servile. All their enterprise begins and ends in the clubs. Amils are people with opportunity but no courage.*

**GHANSHAM DAS KAPOOR (Bombay)**

Do you think that the Indian producers will stick to the decision they have taken at the recent All India Film Conference with regard to the production of short educational films? Do they mean what they say?

*They don't. They bluff themselves.*

Do you think that the Indian producers can ever mend their ways unless through legislation?

*They need the Whipping Act.*

Is not a good deal of national wealth given to dogs in paying fat salaries to actors?

*Even to use an idiom, don't insult the dogs. Their proverbial loyalty deserves more respect.*

**VINOD V. NAGERSHETH (Ahmedabad)**

What fascinates you more: a beautiful maiden or natural scenery?

*What is the difference between the two? Isn't a beautiful maiden so much of nature's glory?*

What would be the position of the film industry in India after ten years?

*If the Congress Ministers behave as I want them to, in the next ten years our film industry ought to be the pride of any nation.*

**ROOP SUMAN (Mirzapur)**

How does the motion picture business rank among the leading industries of India?

*Should have been first in cultural influence is actually eighth in industrial importance and last in qualitative output.*

**MISS N. D. RAMANI (Madras)**

How long does the bride continue to be a bride and the bridegroom as a groom?

*Till the constipation of the guests passes off.*

After twenty years of your service you say that the film industry has gone from bad to worse. Then why do you continue still?

*After 50 years of ceaseless struggle Gandhiji is still walking through villages hoping to make India free some day. It is "some day" that keeps the idealists going every and all days.*

**M. D. SHARMA (New Delhi)**

What is the difference between a film fan and a film critic?

*Fan is usually the sucker who builds up the producer's bank balance. Critic is the one who tries to save both and gets a bad name in doing so.*

**D. S. SHETTY (Bombay)**

Who enjoys your "filmindia" more, the one who pays for the copy and reads or the one who reads free?

*The man who can afford to buy and reads a copy free must be called mean. I know a man who wastes 4 gallons of petrol to find my partner and obtain from him two free copies every month. That man, I think, expects some one to pay even for his funeral. Some one will have to as such people usually die paupers.*

**G. N. PALNE (Benares)**

Has Hinduism always taught that we should return good for evil?

*All 'isms' have taught this including rheumatism, but it is not followed.*

**T. SATYANARAYANA RAO (Secunderabad)**

Will you please oblige me with the address of Miss Mira Misra, the new find of Bombay Talkies?

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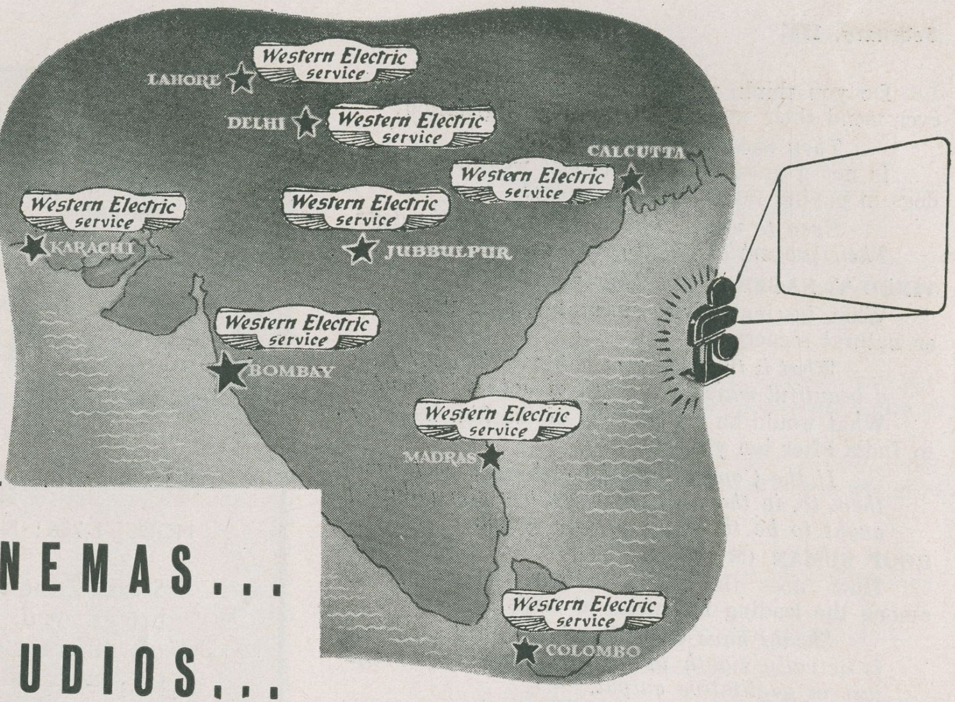
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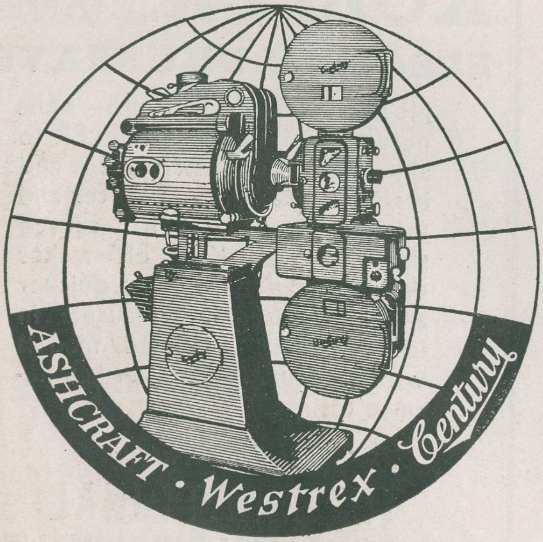
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*Seems to be an unknown girl. How do you expect me to keep a count of all and sundry that come to this industry in search of some glamour?*

Is it a fact that Director Vedi and Gita Nizami are husband and wife?

*That's how they began. I don't know whether they are still at it.*

**R. K. GARG (New Delhi)**

What is in your opinion the best method of removing untouchability?

*By practising touchability.*

A girl friend of mine has got a beautiful screen face and a sweet voice, but she is very shy and in spite of my persuasion does not agree to take up film as a career. How can I convince her?

*Don't! Ask her to get married and increase our population.*

Why are most of our stars growing fat these days?

*Black market earnings.*

**NAIN C. VYAS (Karachi)**

What in your opinion is more intoxicating: Alcohol or Begum Para's eyes?

*Alcohol. That is something you can trust.*

**T. N. GOIL (Cawnpore)**

A highly educated and up-to-date girl friend of mine wants to become your secretary. How should I proceed?

*Approach Cook's and ask them the way to Bombay.*

**S. ANANTA RAMAN (Bangalore)**

What is truth?

*An exposed lie.*

**SHASHI DUTTA (Rewa)**

What do you think of a husband secretly stealing a kiss from his wife?

*I would call him the best lover of the century.*

What does "irresistable" mean when applied to a film actress

*It doesn't mean what it means in the dictionary.*

**S. P. DAVID (Madras)**

What was the big idea behind the visit of Mr. and Mrs. Sohrab Modi to Madras recently?

*May be, to tell the South Indians that they were married in case those fellows didn't know.*

**MRS. B. H. SMITH (Bombay)**

Don't you think I am right in calling Mubarak cheap, judging by the company he takes to the pictures?

*Mubarak is an altruistic type with socialist leanings. One good thing he does is that he does not embarrass friends by recognizing them on such occasions. That is really polite.*

**BACHEHAN SRIVASTAVA (Delhi)**

"Do or Die," do you believe in this?

*I am doing. Dying will look after itself. It does not need my consent or co-operation.*

**INDRA MOHINI (Benares)**

Are the members of the Board of Film Censors elected or nominated? They have been found to pass such rotten pictures in which every sequence is stupid and unnatural?

*They are nominated. But we have not yet begun censoring pictures on grounds of stupidity and unnaturalness. If we do, we shall have to ban the entire industry.*

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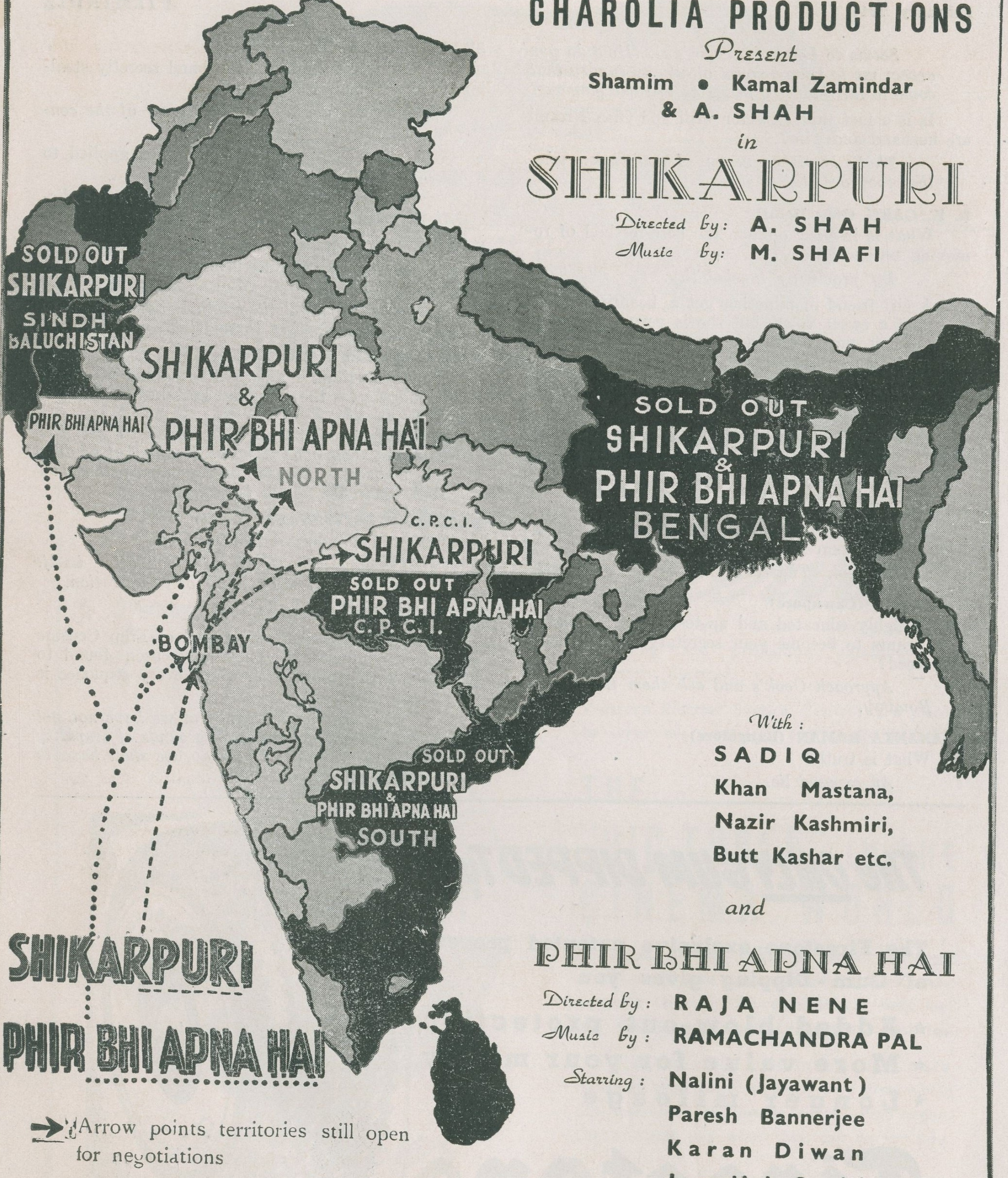
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PHIR BHI APNA HAI

→ Arrow points territories still open for negotiations

*With :*

**SADIQ**

**Khan Mastana,**

**Nazir Kashmiri,**

**Butt Kashar etc.**

*and*

# PHIR BHI APNA HAI

*Directed by :* **RAJA NENE**

*Music by :* **RAMACHANDRA PAL**

*Starring :* **Nalini (Jayawant)**

**Paresh Bannerjee**

**Karan Diwan**

**Jagadish Sethi etc.**

*Territories controlled by :*

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**BENGAL:** Agomony Pictures, CALCUTTA, ( Both Pictures )

**C. P. C. I. & Overseas:** Cine Factors, BOMBAY 4. ( **Phir Bhi Apna Hai** )

**Sindh & Baluchistan:** Nataraj Film Exchange, ( **Shikarpuri** )

*Apply:* CHAROLIA PRODUCTIONS, JYOTI STUDIO, KENNEDY BRIDGE, BOMBAY 7.

**M. K. KURIAN (Deolali)**

Who is the Indian actress famous for her legs?

*We have actresses famous for their emotional acting not for their legs. In Hollywood they sell "legs" and sometimes more to the lusty crowds. Art is often sold there from a flesh-and-blood counter.*

**SUSHIL KUMAR GOVIL (Aligarh)**

Every Indian film that I have seen has invariably left behind in my mind the impression that life is a tale told by an idiot. Is this the right sort of feeling?

*Correct! Most of the story tellers are idiots.*

**EHSAN RASUL KHAN (New Delhi)**

How is it that the majority of people in India don't like classical music?

*They just don't understand it. Anything classical goes over the mass mind.*

**MD. AMEENUDDIN (Madras)**

How does the idealist feel when he finds the people deaf?

*The idealist shouts not to the gallery but for the satisfaction of his soul.*

Is it a fact that educated girls are scared of taking films as a career being afraid of losing their mental balance in the murky atmosphere of a studio?

*I don't blame them for being scared, seeing what is happening in our studios these days. But I want some bold ones to come along and change these things.*

**MISS MEERA JOSHI (Lonavala)**

What is art?

*Making the artificial look natural.*

**S. VAIDYANATHAN (Madras)**

What is it that makes our film industry a special attraction to prostitutes?

*Better tariff, less traffic and practically no wear and tear.*

Why are South Indian films idiotic and devoid of any sense whatsoever?

*South Indian films are made by South Indian people. Why ask me why?*

Can you name at least one actress in our film industry who is chaste?

*How am I to know? They don't do anything in the streets and I don't live in their bedrooms. Chastity is a virtue of presumption and let us presume that they are all good.*

**V. K. FAZLUR RAHMAN (Bangalore)**

Which 'screen Humayun' did you like best from the following: Ashok Kumar in "Humayun", Sadiq Ali in "Ek Din Ka Sultan" or Sushil Kumar in "Shahenshah Babar"?

*They all looked effeminate to me and could not be identified with my notions of Humayun.*

Why are the following still working in the film industry: Manibhai Vyas, Dwarka Khosla, Gunjal, Kedar Sharma and Chaturbhuj Doshi?

*They are working for their families. Poor fellows! Let them enjoy for a while.*

### Rs. 500|- IN 25 PRIZES EVERY MONTH

The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100|-; 2nd Prize: Rs. 80|-; 3rd Prize: Rs. 50|-; 4th Prize: Rs. 40|- 5th Prize Rs. 30|- and 20 Consolation Prizes of Rs. 10|- each.

Questions must be submitted with the Entry Token without which no question will be considered. Each Entry Token entitles the reader to ask a maximum of 10 questions and can be used by only one person.

The Editor's decision shall be final and absolutely binding and no correspondence will be entertained. The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

The Entry Token is separately attached on the first page of the Editorial article. As each copy is very carefully checked, readers are requested not to pay for the copy if it has no Entry Token The reader is requested to demand an explanation from the stall-keeper who may have removed the Token and sold it separately.

As Tokens are introduced merely to regulate the sales of the magazine, the month on the Token has no particular significance and a token can be used even six months after the month printed on it.

### PRIZE WINNERS FOR FEBRUARY

1st Prize Rs. 100|- to Amjed Ali Mehkert (Madras); 2nd Prize Rs. 80|- to M. R. Desai (Bombay); 3rd Prize Rs. 50|- to Ishwar V. Mahbubani (Bombay); 4th Prize Rs. 40|- to N. Venkatesan (Nagore); 5th Prize Rs. 30|- to Lawrence A. Veigas (Bombay) and 20 consolation prizes of Rs. 10|- each to the following:—Miss Jai Sing Roshan (Karachi); B. L. Comar (New Delhi); N. G. Naik (Bangalore); M. Radhakrishnan (Vellore); Nagindas A. Shah (Bangalore); Bipin Chandra Asthana (Hardoi); R. Mani (Bombay); Shanti Devi (Bhagalpur); Abbas A. Mukri (Zanzibar); B. L. Sharma (Rawalpindi); Mahindra Singh (New Delhi); Sumant Sethi (Benares); H. A. Rahman (Rangoon); C. S. Rama Rao (Karachi); Naresh C. Banerjee (Chandausi); Miss N. D. Ramani (Madras); Nain C. Vyas (Karachi); Shashi Dutta (Rewa); S. Vaidyanathan (Madras) and V. K. Fazlur Rahman (Bangalore). Money Orders are being sent to all the prize winners.

**Writer-Producer-Director NASIM SANDILVI**

*Presents*

# RASHID DULHAN

**Supervision S. Khalil-The Creator of "Bhaijan" and "Shahkar"**

WRITERS

**Miss SURAIYA**, B. A. (Hons.), — **Dialogue**
**OMAR ANSARI**, B. A. (Hons.), — **Songs.**
**NASIM SANDILVI**, B. A. (Hons.), M.A. — **Screenplay.**
**M. M. BEG** — **Story.**

★
★ ★
A

● *Technicians* ●

**K. DUTTA** —**Music**
**B. JAGIRDAR** —**Camera**
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RELEASE

"In the coming renaissance of the film industry in this country it is important that the people who are in the field to create a racket will do very well to remember that the sooner they quit the better it is for everybody concerned. Unlike other industries it is vitally concerned with the living arts and one has got to be a devotee of art to succeed in the long run."

"My main idea", Mr. Sandilvi said, "in reviving the industry would be to make it part of the living arts, a medium for cultural renaissance and to counteract the utter bankruptcy of present day cinematic ideals when we have so much to offer."

His untiring efforts culminated in the establishment of the Cinetone Ltd., and its maiden venture 'Rashid Dulhan' has been launched in right earnest. For months Mr. Sandilvi has toured nearly every part of the country scouting to find real talent. In his choice of the promising he is more fastidious than a woman choosing a 'spring hat'. Though never gruff he would frankly tell the heavily mascared dancing girl or the whiskered stage "Romeo" that he was looking for a different type. "It's a different show here", he would say in his quiet soft spoken way, looking very much like Spencer Tracy, "we are not looking for the 'conventional' artist for our picture, we want people with education and culture."——
*From "The Revival of Film Industry in U.P. by Miss Suraiya, PUBLISHED in the National Herald Daily — Special Supplement dated 23rd Nov. '46.*

*MAHA PARA—*
*This charming artiste is gradually coming into the news these days. She will be seen once again in "Ibadat" a devotional subject produced by Dugal Pictures.*

# SAIGAL—THE MAN W

**Born on 11th April 1904 at Jammu, Kundan Lal Saigal took the country by storm with his thrilling and melodious voice. Never before had the Indian screen presented such a glorious singer with so much of emotion and pathos in his music. With millions in the country, "filmindia" mourns the passing of an incomparable artiste. The artiste has gone but his unique melody is with us in innumerable records and films—a proud heritage of a music-mad nation.**

For a week, after the daily papers flashed the news of Saigal's death, riots, politics and Pakistan went out of news and the Hindus, the Muslims, the Christians, the Jews, the touchables and the untouchables—one and all reverently discussed the sad and sudden death of Kundan Lal Saigal, the greatest singer the Indian screen had ever produced in its long history of misadventure.

People didn't merely love Saigal. They revered his glorious voice and called it divine. In his death died the music of millions of souls and it was no wonder to find every person, with a musical ear, a mourner with millions of music lovers all over the country.

Trains, buses, trams, taxis, streets, theatres, parks, the race-course—wherever one happened to be it was the dead Saigal that lived again in the memory of his affectionate fans. Men and women, boys and girls, the young and the old, the rich and the poor—one and all told one another what a great singer Saigal had been and each according to the mould of his mind quoted a different song as the greatest memory of the dead artiste.

Saigal was the one single person who had given the screen music a rare emotion which soothed the aching souls of people in the travails of modern life.

Millions wept with him when in "Devdas" his unforgettable song: "Dukh Ke Din Ab Beetat Nahin" came from the screen with its agonising melody and yet in its very agony gave to the millions a rare soothe, for, in Saigal's rare voice there was pathos and joy, pain and pleasure, a stab and a soothe all at once wedded to an incomparable melody never before heard on the screen any where in the world. Saigal was easily the world's most emotional male singer.

### BUILT AN INDUSTRY

Saigal took the screen music into every home in the country and in doing so lent to the Indian film industry a stability which a hundred of its so-called industrial captains would have failed to give in another hundred years.

"Singing like Saigal" became a national proverb and proud parents often introduced their progeny in society with this proverb and proceeded to prove their claim by asking the child to sing a Saigal song.

Saigal turned music into a simple emotional poetry of the soul. People only needed a voice, a little ear for music, and the emotion to sing a Saigal song. The mathematics of music vomitted by the bearded and roaring gorillas of the country were hardly needed for Saigal's soulful music, which seemed to come directly from the heart and was intended to go directly to the heart of the listener.

Is Saigal dead? The man is no more but his music will live. Over a million records of Saigal's songs must be playing at this very moment in a million homes all over the country.

When he lived, Saigal sang and lulled a nation into an emotional coma but now after his death he will haunt a nation with his inimitable voice. From every home will come the dead man's glorious voice, intruding on the neighbours, reminding one and all that though this man died like all mortals, his music still lives. Saigal can't be forgotten so easily, not till this music mad-nation suddenly goes deaf and ceases to hypnotize itself with the soulful melodies which the great artiste has left behind as a precious heritage for posterity.

### HIS DEMOCRATIC MELODY

Today it is considered a great art to imitate Saigal and some of those who imitate him sometimes fancy themselves as better musicians than Saigal. These snobs may someday forget Saigal but there will still be thousands of half-naked beggars in the streets of India, little boys who sing Saigal's songs and induce the people to give them a few coppers to

# N WHO THRILLED A NATION!

buy their evening meal. Saigal's songs have not only helped the rich to while their idle hours away but they have also provided the wherewithal to thousands of needy ones to earn their daily livelihood. Saigal's music was a democratic fare which both the rich and the poor enjoyed with the same relish.

Kundan Lal Saigal was born at Jammu on the 11th of April 1904 in a middle-class family. His parents thought that Saigal's elder brother had talent for music and a teacher was kept to teach him music.

While his brother was taught, Saigal heard and learnt without even meaning to do so. Nature's harp was inside him and unconsciously the old music teacher played on its strings giving Saigal a realization of his own musical talent.

After a common and uninteresting career in school, Saigal ultimately became a clerk on the North Western Railway. A few years later he was on the move sometimes as a typist, as a salesman or as a hotel manager.

Twelve years ago, he landed in Calcutta and managed to contact Mr. B. N. Sircar, the New Theatres' Chief. It was a love-at-first-sight friendship between the two, which lasted till the last day of Saigal in this world.

It was with rare judgment that Mr. Sircar decided the future brilliant career of Saigal on the screen. With his face and figure against him, very few producers would have risked money merely on a man's voice. In fact in an earlier attempt which Saigal had made in Bombay to secure an acting role, a leading producer had flatly refused to consider even his voice for playback music.

But Sircar, the sentimental Bengali intellectual, knew the music-mad people of his country and like a shrewd businessman he also realized that in the glorious voice of Saigal there was a gold mine hidden for a film producer.

### SAIGAL ARRIVES

Saigal was soon cast in a picture for grooming. His first picture was "Zinda Lash" but he wasn't noticed till in "Chandidas", he sang those pathetic lines "Tarapat Beete Din Raen". The natural pathos in his voice intruded on the people and disturbed their emotions alright but Umashashi attracted more attention and Saigal did not ultimately arrive though "Chandidas" scored a huge success at the box-offices. "Chandidas" made Umashashi a star.

It was when "Devdas" was released that Saigal's golden voice touched the tender chords in a million hearts. The very first song "Balam Aaye Baso More Manmen" was received with such terrific approval by the crowds that in the pathetic part of the picture where Saigal sang his famous song "Dukh Ke Din Ab Beetat Nahin", the crowds didn't have to squeeze their hearts much to shed tears in sympathy with their hero.

Even before the show of "Devdas" ended, Saigal had arrived. He was a star now. From "Devdas" onwards millions all over India, in towns and villages, rushed to see and hear Saigal often without knowing even the name of the picture he worked in. To millions Saigal's very name meant a guarantee of almost divine melody.

Sircar, the shrewd Bengali producer, gave full scope to Saigal's remarkable talent. Pictures after pictures starring Saigal came to the screen one after another. "Dhartimata", "Daku Mansoor", "The President", "Karwan-e-Hayat", "Dushman", "Zindagi", "Lagan", "Street Singer", "Krorepati", "My Sister" and many other—one and all dragged millions out of their homes to the rotten Indian theatres to hear the magic notes of a golden voice. Saigal's spell was irresistible and New Theatres made several fortunes—not merely one.

### MONEY TALKS

At this stage gold gave a new shape to Saigal's destiny. Tempted by money he came to Bombay to work in Ranjit and other studios. He did quite a few pictures in Bombay: "Surdas", "Tansen", "Bhaunra", "Shah Jehan", "Tadbeer", "Omar Khayyam" but not in one of them could be heard the old magic of Saigal's golden voice. Gold had taken the golden out of his voice in this city where the smoke coming out of the mill-chimneys smells of human souls.

In his very first picture in Bombay, Saigal's music died without even a struggle. The Bombay producers seemed to throttle the great artiste and squeeze the soul out of his throat. They fed the body but murdered the spirit.

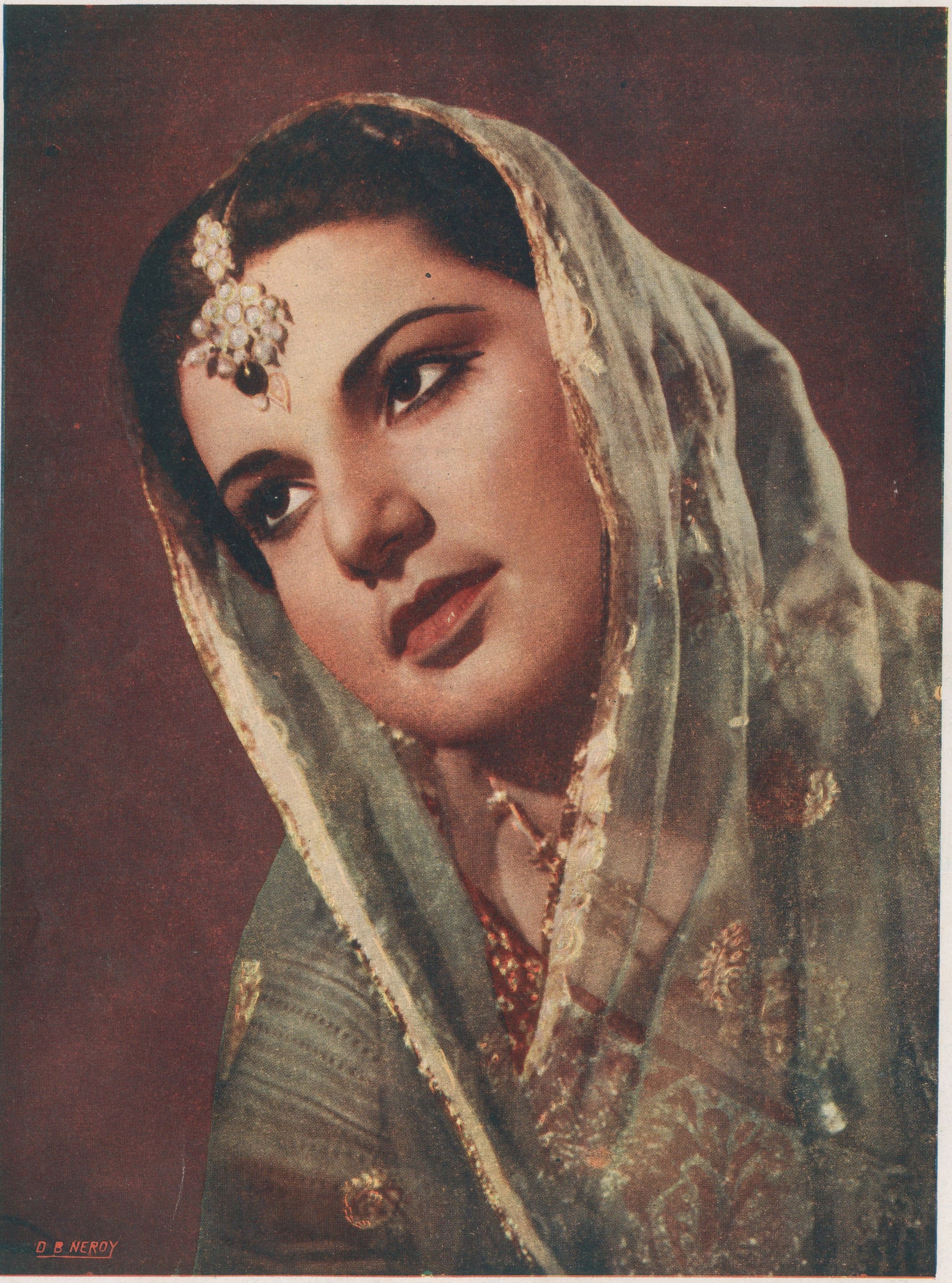
Saigal's last picture was "Parwana" which is still in the editing room.

Affable, affectionate and smiling, Saigal was a model of gentleness. An ailing man for years, he lived on his own optimism till the last day of his life. His was a world of friends, for his melody instantly dissolved any possible differences he would have had with his fellow human beings.

Saigal's only bitter experience was one regrettable incident which Comedian Dixit reports. Saigal once expressed a desire to meet Producer-director V. Shantaram and encouraged by Dixit accompanied him to the Rajkamal Kalamandir to pay his respects to the director whose film craftsmanship Saigal had often admired.

A word was sent to the great director of Saigal's desire to meet him but the great man had no time. He was too busy with his rehearsals. Saigal went back a wiser man perhaps to sing another sad song of life—a song that may still bring tears to a million eyes.

Saigal was a bard who sang the poetic sighs of the human soul and warmed the heart of a heartless world. May his soul rest in peace. Amen!

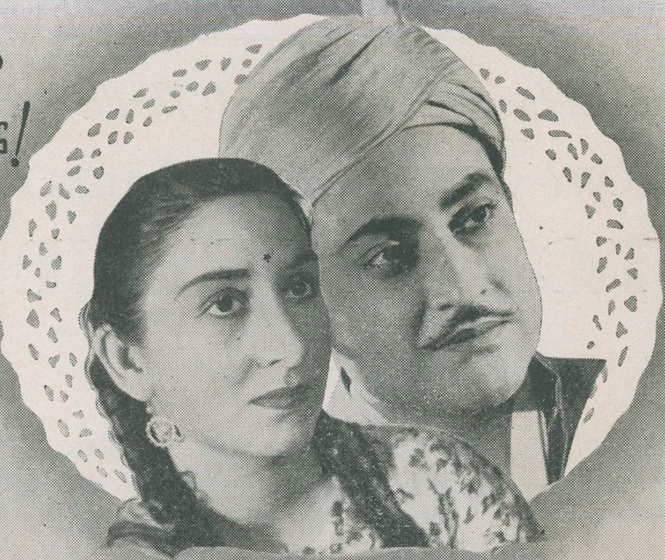


SUREKHA—

*Surekha is likely to become popular the way she is reported to have performed in "Bihari" a social theme produced by Samaj Chitra.*

**Filmistan's**

3 GREAT BOX-OFFICE HITS!



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*Music:-* **K. NARAYAN RAO**

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## VICTORY PICTURES

JYOTI STUDIOS, KENNEDY BRIDGE,
BOMBAY 7.

OUR REVIEW

# "Gokul" Becomes A Good Mass Entertainer!

## *Picture Gives Glimpses Of Old Prabhat Glory*

"Gokul" is a mythological picture and as such it may not prove interesting to the present day crowd of pseudo-intellectuals, but as seen on the screen the picture has plenty of mass appeal for the old fashioned people and for women and children.

It is the age-old story so well known to millions all over the country. Round basic incidents like Lord Krishna's birth, the destruction of the Kaliya and the killing of Kans, the producers have woven some delightfully imaginative incidents which contribute considerably to the spectacular and entertaining value of the picture.

The sequence showing the Queens of Kansa's harem bathing in milk is quite a clever twist to the milk situation in Gokul. Likewise the mass collection of babies for slaughter and their subsequent deliverance form a very attractive sequence pictorially, though the idea strains one's imagination a bit.

The screen story is developed a bit erratically and at places young Krishna's sermons sound extra topical and boring to be completely logical with the ancient atmosphere. The attempt to harness old lessons for present-day purposes remains a bit clumsy throughout the picture. Nevertheless, the attempt is praiseworthy.

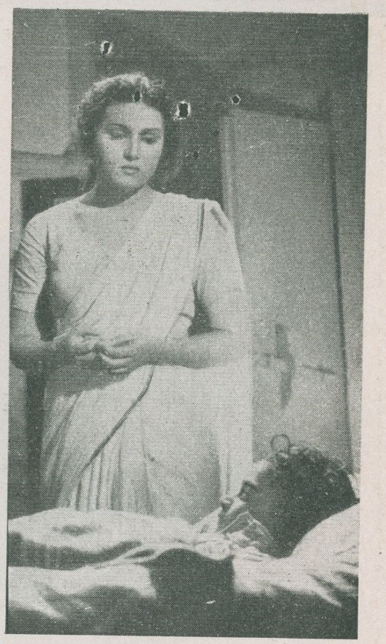
The picture has suffered considerably in its Hindi dialogue. The two dialogue writers have used a language which is neither colloquial nor expressive. These Johnnies seem to be complete amateurs at this job. Fifty per cent of the mass appeal, which the picture has pictorially, is lost due to utterly unsuitable dialogue. The song compositions are equally unimaginative and unattractive.

**GOKUL**

Producers: **Prabhat Film Co.**
Language: **Hindi**
Story: **Shivram Washikar**
Dialogue: **Balgovind Shrivastava & Joshi**
Songs: **Qamar Jalalabadi**
Photography: **G. Kale**
Audiography: **G. N. Damle**
Music: **Sudhir Phadke**
Art: **S. G. Joshi**
Cast: **Anant Marathe, Kamla Kotnis, Sapru, Chandrakant, Butt Kashar etc.**

Released At: **Central, Bombay**
Date of Release: **4th January 1947.**

Directed By:
**VASANT PAINTER**



**In "Sindoor", a Filmistan picture Shamim becomes a nurse to tempt the doctors.**

The photography is exceptionally beautiful at places and good generally. The sound recording, however, is not at all happy. The picture has no music. The tunes give a headache. Music, again, seems to be the work of an utter amateur.

The direction of Vasant Painter is remarkably good considering the fact that this is his very first picture. The artistic part of the picture, though it bears the name of a junior, betrays the seasoned touch of that superb master, Fateh Lal.

**POOR PERFORMANCES**

In a devotional subject like this the players are hardly noticed. Usually they become merely symbols and the familiar situations help to push the story forward and sustain audience interest till the end.

However, to evaluate the performances critically, Anant Marathe does not look a good Krishna nowadays. His diction is utterly Maharashtrian and in that tone the Hindustani language hardly sounds sweet. Kamla Kotnis looks a mother-and-a-half to Anant Marathe and hardly the playmate which the spiritual philosophy behind the Radha-Krishna unity always labours to emphasise. Kamla jumps about a lot but the skin on her bones is fast cracking and her work gives a rheumatic impression. Her dialogue diction is also very faulty.

Sapru apes Chandramohan in the role of Kans. This aping in dialogue and expression robs Sapru of his own individuality as an artiste and his portrayal of an important role, therefore, becomes merely a second-hand reminder of Chandramohan's old-time work. Sapru fails miserably as king Kans.

From the rest, Butt Kashar gives a pretty good performance as Kaliya. The others must be dismissed as just too bad.

Though the picture presents a very familiar devotional subject, it is handled in a sufficiently interesting manner to provide a good pull for the masses. For our villages, "Gokul" should prove a good entertainer and it won't break the hearts of our city people either.

VANMALA
REKHA

*They all Combine to enliven the poignant romance of*

# Beete Din

SUPPORTED BY :

**S. NAZIR, BIBIBAI**
**BABY SHYAMA & RAMESH**

*Produced & Directed by* : **EZRA MIR**

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S.P.C.I

# G. B. S. Writes For "filmindia" On Television!

## Greatest Dramatist Looks Ahead...

*By*

**George Bernard Shaw**

(*Exclusively for "filmindia"*)

(Ten exclusive replies to a questionnaire on the home, box-office, and "Star" aspects of the new entertainment medium. Editor.)

The wit of the world's foremost playwright, George Bernard Shaw, has scintillated in print and upon stage, cinema-screen, radio, and, more recently, upon the television screen. His reputation as a man of foresight is reflected in the fact that his plays of 40 years ago are as topical today as the day's news, and makes his view on television a matter of significance.

Mr. Shaw's views are given below. They were expressed in answer to questions put to him.

Q: Will the production of television plays have an adverse effect upon the theatre box-office, or will it tend to publicise a good play?

A: The two are independent. Television makes current events visible just as the telephone makes sound audible all over the country. Plays are works of art which depend on their own dramatic merits and the histrionic abilities of the performers no matter what their method of presentation may be.

Q: Will home comforts, when viewing a play, compensate for the bright lights and gaiety associated with the surroundings and atmosphere of the theatre?

A: There are no bright lights nor gaiety in the theatre when the curtain is up. For well-to-do people the theatre is less comfortable than the home; and the trouble and expense of getting there, and the cost of stalls and boxes, are all against it. But proletarian homes are mostly uncomfortable, overcrowded, and dull. "Going to the play" is a treat for their inhabitants. When (if ever) all homes are comfortable, audiences of millions will have their fill of drama and music without leaving their firesides, at a negligible cost.

Q: Will the playwright receive an adequate remuneration from what must, of necessity, be a State monopoly?

A: The BBC is a State monopoly that deals with playwrights (who are also monopolists) every day. There has been no difficulty so far.

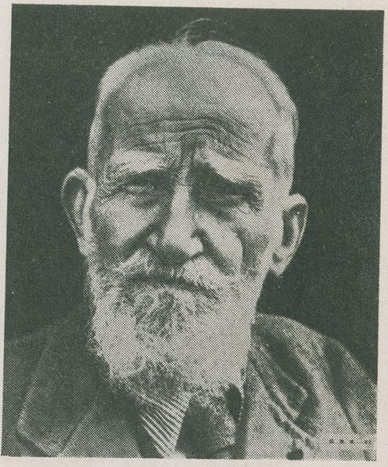
Q: Will the actor receive the same opportunities for advancement in his career when viewed in miniature by a family group in place of a large audience?

A: Much more, I should say. But players must acquire the technique of the magnifying lens and the microphone, which make the technique of direct action and vision ridiculous.

Q: Will the high fees demanded by some "stars" preclude their appearance on the television screen?

A: No, if they are worth their fees. But these high fees often mean low incomes. Casual labour and unemployment are the curses of the player as they are of the stevedore and the navy, whose careers at top prices last much longer.

Q: How do you view the proposals that cinemas should effectively develop television?



**The world-famous intellectual menace at 90.**

A: The news reels *are* televised, not acted.

Q: Many broadcasters have gained in reputation because they are heard and not seen. Must they develop a new technique?

A: No. New clothes or a Hollywood make-up might help them for a while, but not for long.

Q: Will opera be enhanced by vision?

A: Not necessarily. Opera singers are often old, fat, and ugly, or bad actors, or both.

Q: Can you foresee great national events being directly portrayed upon the television screen and not by means of film recording?

A: Events of any interesting sort will be televised unless the real thing is duller than the acted one. Prizefights, football matches, and races are better televised than verbally described.

Q: What is your reaction to the televising of your own plays?

A: I have never seen one reduced to the tiny screen of a television receiver. I do not possess one.

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**M. ESMAIL the Khazanchi of KHAZANCHI!!**

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with

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**Abu Shah, Shahida,**
**M.A. Mirza, Roofi**
**and Moti Beena**

*Produced & Directed by*

## NARANG

*Music by:*
CHISTIE

*Dialogues by:*
Pro. K. L. KAPOOR

*Songs by:*
Pt. MADHUR &
ARSH LUCKNAVI

---

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## KAMINI & TASNEEM (A MUSLIM SOCIAL)

*with* AKHTAR JEHAN, BEGUM PARVEEN & NARANG

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# Austria Plans To Make Films For The World

By

**George Semple**

*(Exclusively for "filmindia")*

Austria's once-famous film industry has made a slow start getting back into production, even though one picture was actually planned "underground" by anti-Nazis before liberation and begun the day after the Germans left. But now a number of companies are making films and there are large-scale plans for expansion despite the banning of German-language productions from a number of countries that used to be customers. Austria intends to make talkies in several languages for the world market.

*Vienna.*

The first entertainment film produced by the once-famous Viennese film studios since the liberation of Austria received its premiere here in the Scala Cinema at the end of August 1946. Appropriately enough, it dealt with one of Austria's most pressing problems—the men who are returning home from the prison camps in Britain, America and Russia, and had the symbolic title "The Way is Long."

**Austria hasn't money to build sets. So the producers use the natural sets. Here is Angelika Hauf in "Queen of the Landstrasse."**

The various private companies which made films in Austria in the pre-Nazi era, the largest of which was Tobis Sascha Ltd., were forcibly combined under the German occupation into one state-controlled company called "Wien Film". After the liberation there were considerable difficulties to be overcome in connection with the ownership of the various studios available, but most of the difficulties have now been overcome. and a number of films are in production or nearing completion.

The first film to be made in post war Austria was a documentary "Yesterday-Today-Tomorrow" showing, by a mixture of studio scenes and newsreel shots Austrian history from occupation to liberation. Work on the film, which had been planned underground by anti-Nazi producers, began on April 13, 1945, the day after the liberation of Vienna, and the film was shown last summer.

### RUSSIANS HELPED THEM FIRST

It was at least a beginning, and directors and technical staff got down to the planning of full scale production. Help was forthcoming in the first place from the Soviet film director, Lev Borisovitch Lunin, who had been put in control of the big Rosenhuegel Studios by the Red Army, and with his assistance Austrian film producers were able to buy more than two million yards of unexposed film from Russia at normal peace-time prices. Similar aid was given to other film companies by the Americans in charge of the other big Vienna Studio at Sievering.

**Beautiful Marthe Harell leads a winter sports theme in "Believe In Me" a Loewen production.**

Four companies now have films on the stocks. The Loewen Film Company, financed by Carl Albert Loewenstein, and headed by the well known Austrian producer Geza von Cziffra, has already finished a winter sports film "Believe in Me", with the stars Marthe Harell and Rudolf Prack.

A second Loewen Film, entitled "Queen of the Landstrasse" will soon be completed. The stars are Rudolf Prack, Angelika Hauf, and Karl Skraup.

Apart from these entertainment films the Loewen Company is shooting a historical documentary called "950 years of Austria" in commemoration of the first mention of the name Austria in an historical document, 950 years ago. The future plans of the company include a Beethoven film with Ewald Balser, one of Austria's greatest contemporary actors, in the title role.

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*Direction:*
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   Indrapuri Pictures Ltd.,
   Lahore.
5. **Sind:**
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---

*For Particulars:-*

## SREE RAJ PICTURES,

53, EZRA STREET,
CALCUTTA.

**Maria Andergast and Rudolf Prack play the leading roles in "The Way Is Long", the first entertainment picture produced in Austria since the war.**

to be made by another company, Vindobona Film. Vindobona Film (the name comes from the old Roman name for the city of Vienna) was formed last year by George Ehrlich, one of the pioneers of the pre-war Tobis Sascha company, and the chief director of the company is Paul Martin, who made his name in Berlin before the war. Incidentally the last Austrian film made before the Nazi invasion was also about the Viennese Boys' choir. Enquiries about the new film, called "Prater Kids" have been received from all parts of the world, and arrangements have already been made to give it an international showing.

The third new company, Donau Film, headed by the director Eduard Hoesch, is responsible for the film "The Way Is Long", already mentioned as the first home-made entertainment film to be screened in Vienna since the liberation. Competent critics consider that technically and with regard to the acting, the film is up to world standards, but many criticise sharply the novelettish way in which the story is handled. The main stars of the film are Rudolf Prack and Maria Andergast.

### MAKING MUSICALS

Donau Film has a big musical picture "Viennese Melodies" in preparation, dealing once again with the clash between jazz and classical music. Among films planned is one on the life of the composer Schubert.

Herr Huebler Kahla, head of the fourth film company, Austrian Film Productions Ltd., has nearly finished a satirical film called "The World Turns Back", which is almost a one-man vehicle for the Viennese character actor Hans Moser.

The film shows Hans Moser yearning for the 'good old times' and being magically transported back to see what they were really like, and in the end preferring the rather grim present day life of Vienna.

This is the only company planning a war film—war seen from the Austrian angle and propagandising the deeds of the Austrian resistance movement.

Another film planned by Austrian Film Productions Ltd., deals with the possibilities of emigration for Europeans who are tired of Europe. A camera team will be sent to Ecuador, and possibly to other countries in Latin America for appropriate exterior shots.

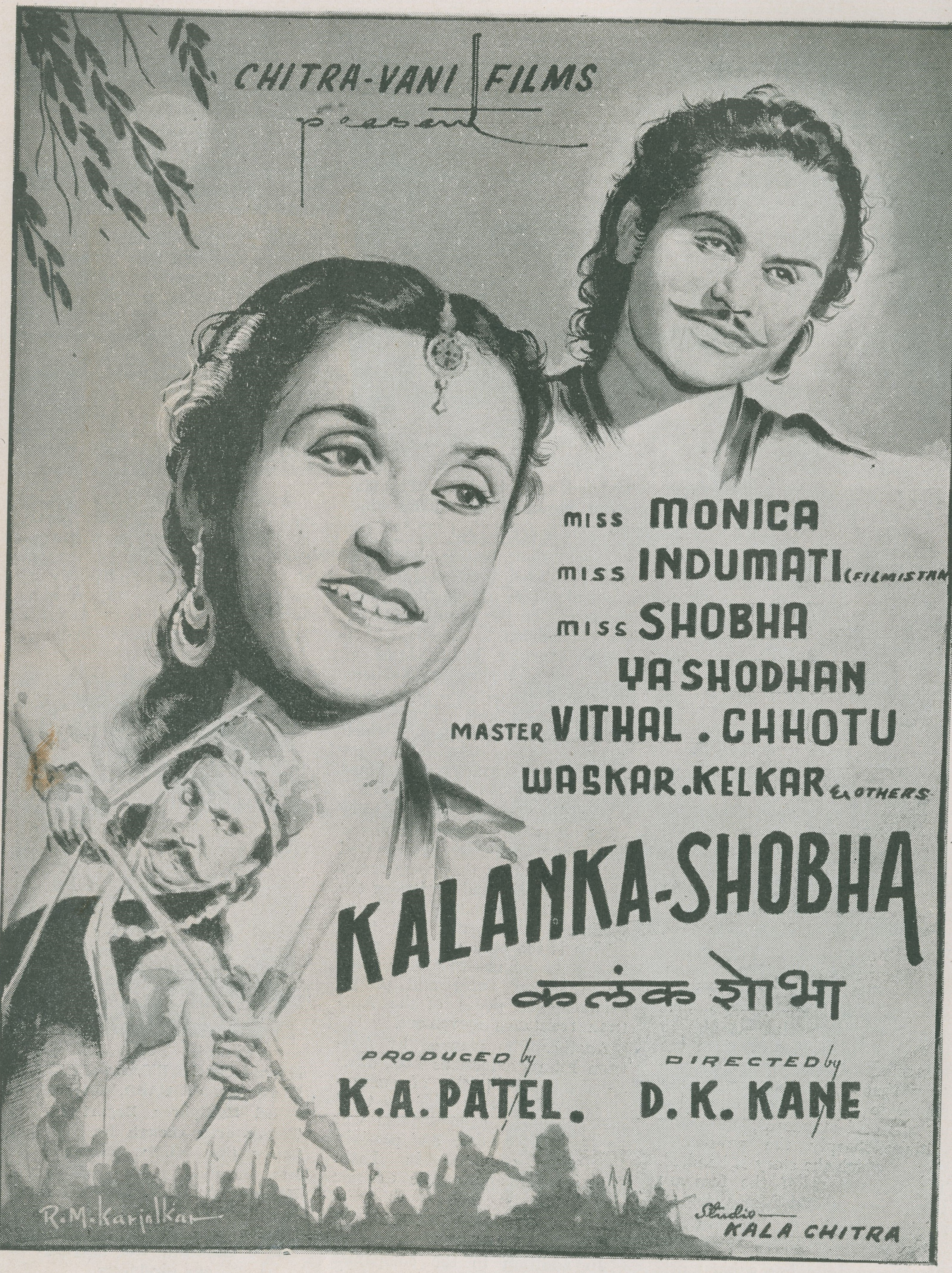
### BAN ON GERMAN CLOSES OLD MARKETS

In addition to the companies already producing, there are various other companies being formed, and big scale plans being laid. Austria's most famous director, Willi Forst, responsible for some of the best pre-war Austrian films, like 'Maskerade' will soon begin a new film featuring the famous white trained stallions of the Spanish riding school in Vienna.

The greatest difficulty confronting the Austrian film industry at present is the question of markets. European countries which formerly imported large numbers of Austrian films, like Czechoslovakia and Hungary, no longer like to hear the German language, even on the screen, export to Germany itself is at the moment almost impossible, and Austrian film production obviously cannot live on the inland market alone.

Austrian producers are hoping to overcome this difficulty partly by dubbing in foreign languages, or by shooting parallel versions in other languages, and partly by seeking entirely new export markets in for instance Latin America, and possibly the Soviet Union.

**Recruit Charles D'Souza of CRIASC IRAQ HQ. c|o BAPD, Karachi, is called Humphrey Bogart of the Troops even though he can sing better than G. M. Durrani. He has travelled a lot and speaks Hindustani, Konkani, Marathi, Malayalam, Tamil, Irani, Arabic, Persian and English, except of course Gujarati, the language of our producers.**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OUR REVIEW

# "Zid" Gives Incurable Headache!

## *A Picture Rotten All-round!*

**ZID**
Producers: **Bharat Laxmi Pictures**
Language: **Hindustani**
Story: **Hakim Ahmed Shuja**
Screenplay & Dialogue: **J. S. Cashyap**
Music: **G. A. Chishti**
Lyrics: **Shanti Sarup & Chishti**
Photography: **G. K. Mehta.**
Audiography: **Manna Ladia**
Cast: **Ramola, Sunder, Hiralal, Zahur Shah etc.**
Released At: **New West End, Bombay.**
Date of Release: **4th January 1947.**
Directed By:
**H. S. RAWAIL**

This seems to be one of those inconsequential stories which that Punjabi writer Hakim Ahmed Shuja has sold to several producers. We have already seen some and in "Zid" we see one more.

"Zid" gives a perfect headache within the shortest time possible. Its humour annoys, its pathos tickles and its drama nauseates. It is a pity that there are still enough moneyed idiots in India who can be induced to finance such pictures.

In "Zid", there is a detective story, another of impersonation, still another of parental love, one of labour-versus-capital struggle and the fifth of the inevitable romance of a rich girl being interested in a poor man of ideals.

With these five stories rolled into one, we are expected to die on the spot but somehow we survive the shock and at the end acquire only an almost incurable headache.

During nearly 11000 feet of idiocy we see the monkeyish antics of the aged Ramola, acting the juvenile, the typical broad and crude Punjabi humour of Sunder and the unconvincing, nauseating villainy of Hiralal.

### IDIOTICALLY SIMPLE

The story of the picture is idiotically simple. A rich father, who doesn't feel like one throughout the picture, has a headstrong daughter who loves a labourer of her father's mill contrary to her father's wishes which insist on the girl marrying the unpopular and villainous manager of the mill who doesn't so much care for the girl but has his evil eye on the girl's money.

This situation leads to a quarrel and the temperamental girl leaves her father's home and goes after the labourer who has been previously sacked from the mill. The father is now heart-broken and his manager engages a detective to find out the girl. The detective and his pigmy assistant are intended to provide comic relief to the story. That is the idiotic part of our story-writers' brains. They will try to squeeze humour from a very serious profession and end by being crude and slapstick.

The detective finds an ayah in a public garden with a child in the perambulator. The ayah is, we are told, a twin of the heroine in looks. The villain now wants to supplant the ayah in place of the original, marry the ayah himself and get all the money. The ayah, however, has by now fallen in love with the detective.

In the final climax, the villain is exposed, the heroine is restored to her father and the twin-like ayah takes her detective.

### RAMOLA'S MONKEY WORK

There is hardly anything to commend in the production
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having
nothing to do. The man who acted the heroine's father should be kicked off the screen. He doesn't know the first alphabet of screen acting.

In short, "Zid" is an utterly rotten picture—a headache both for the spectators and the exhibitors.

**The producers say: "K has a distressing experience in India Pictures' 'Neecha Nagar'." We believe them.**

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Music ....Kumar S. DEV VARMAN
Art ....J. S. POPHALY
Dances ....KUNDANLAL
Production-in-charge ....GULAM MOHAMED

*Produced & Directed by*

**MOHAN SINHA**

*Starring:*

**Surendra**
**Raj Kapoor**
**Madan Puri**
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*Also a music*

**"MERE F**

*fast on th*

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LAMINGTON ROAD,
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**OUR REVIEW**

# "Devdasi" Proves Waste Of Time And Money!

## *Boring Picture About Nothing!*

**DEVDASI**

| | |
|---|---|
| Producers: | **New Maharashtra Pictures** |
| Language: | **Hindi** |
| Story: | **Biprodas Tagore** |
| Scenario: | **Phani Majumdar** |
| Music: | **K. C. De** |
| Photography: | **Bidyapati Ghosh** |
| Audiography: | **Minoo Katrak & Nadir** |
| Cast: | **Prithviraj, Monica Desai, K. C. De, Bikram Kapoor etc.** |
| Released At: | **Majestic, Bombay** |
| Date of Release: | **21st December 1946.** |

**Directed By**
**C. S. BOSE**

Beyond its attractive title there is nothing in "Devdasi"—not even the hackneyed, usually expected theme of the emancipation of the professional temple dancer.

This "Devdasi" is a sex-hunt pure and simple from the beginning to a little before the end.

There is an over-grown virgin in a village temple, both ugly and repulsive, doing the daily dances before the diety. There is a blind priest to sing devotional songs and lend rhythm to the dancer's feet. We are told that every one round about is happy and peaceful. They had no reason to be otherwise with an ugly temple dancer and a blind priest.

This heavenly peace, we are told, is shattered by the arrival of the usual Thakur Saheb, the local zamindar with a wine glass in his hand and a woman in his eye.

This fellow spots the ugly temple dancer and from then onwards begins a revolting sex-hunt which lasts through ten reels till the usual miracle happens in which the "dead" devdasi is brought to life by the stone god and the blood-and-flesh Thakur turns a new leaf of repentance. The storm in the tea cup subsides after nine rotten songs are sung and a lot of hot breath wasted on some inconsequential dialogue.

The theme of the story becomes tenable only on the assumption that the hero remains drunk round the clock and accepts an ugly woman without even masquerading his obvious designs of sex. Had he been sober for some time, he would have run away from the ugly devdasi. The devdasi had "beauty" which only stone gods could tolerate.

### A TRANSPARENT FARCE

There is nothing attractive or beautiful about the picture. The technical values are common. There is hardly any story in the picture to interest the audience even for a few minutes. The whole affair looks like a transparent farce. K. C. De, the blind singer, does not even sing well. The dialogue is too damn poor in conception and insipid in word.

From the players, Prithviraj seemed to have the freedom of the show to do what he liked. He actually does what he likes. He poses and swaggers, jerks and jostles, mutters and mumbles and acts in almost all the unnatural ways given to the human frame. In short, his performance remains idiotic from the beginning to the end.

Monica Desai plays the devdasi pretty well. She does her bit with a complete understanding of the part she is asked to play. But as the heroine of the picture, she looks horrid.

K. C. De could never act. He always sat to sing through pictures. In the past he has sung quite a few emotional songs. In this picture he just sits on the temple steps or walks through the village letting out some musical noise.

The rest in the picture don't count.

The picture is purely so much waste of time and money. It bores the spectators and will bore a hole through the pockets of the exhibitors if they show the foolhardy courage of playing it at their theatres.

**"Dak Bungalow", produced by Indian National Pictures, promises to be an attractive picture of many characters.**

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*Production Executive:* **D. R. GOKHALE**

*Director:* **VASANT JOGLEKAR**

Story: **DATTU BANDEKAR** (THE WELLKNOWN HUMOROUS WRITER OF MAHARASHTRA)

Music: **DAVJEKER**

Camera: **KUKADE**

Sound: **B. BALCHANDRA**

*Produced at:*

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OUR REVIEW

# "Nargis"–A Wretched, Boring Hotch-potch!

## *Famous' Maiden Production Fails All-round!*

**NARGIS**
Producers: **Famous Pictures Ltd.**
Language: **Hindustani**
Story: **O. P. Dutt**
Dialogue & Lyrics: **Qamar Jalalabadi**
Music: **Husnalal & Bhagatram**
Cameraman: **Surendra Pai**
Recording: **Yeshwant Kothare**
Cast: **Nargis, Rehman, David, Alka Achrekar, Pratimadevi, Amir Karnatki, Shah Nawaz & Baby Tabassum.**
Released At: **Krishna, Bombay.**
Date of Release: **17th August 1946.**
Directed By:
**D. D. KASHYAP.**

This picture is produced by Mr. Baburao Pai, once the managing partner of Prabhat. He has produced it with his usual brag and to show people how motion pictures should be produced. 'Nargis', therefore, seems to be the product of Mr. Pai's frustration in Prabhat. It is on the screen now as a challenge to the supposed craftsmanship of Shantaram, as an eye-opener to that inimitable artist Syed Fateh Lal; as a rude rattler to the sleeping bones of the late Mr. Damle and above all as a great revelation to the entire Maharashtrian world, including of course, P. K. Atre.

If "Nargis" had even 5% of any professional or artistic merit, we would have unhesitatingly proclaimed Mr. Baburao Pai as a producer of some experience. In India, good producers don't need more than 10% of professional skill to be producers. Usually, the most unqualified people become producers in this country, either because they have money to burn or because they have been smart enough to rope in a moneyed victim.

Viewed as a product of a supposedly professional producer of some experience, "Nargis" is perhaps the most wretched, boring and amateurish hotch-potch seen recently on the screen. By its production, Mr. Baburao Pai teaches no one anything but only exposes the sad and urgent need of himself learning quite a few things about motion picture production unless, of course, "Famous Pictures Ltd. (1946)" is also destined to go the same way as the several other production ventures of Mr. Pai in the past.

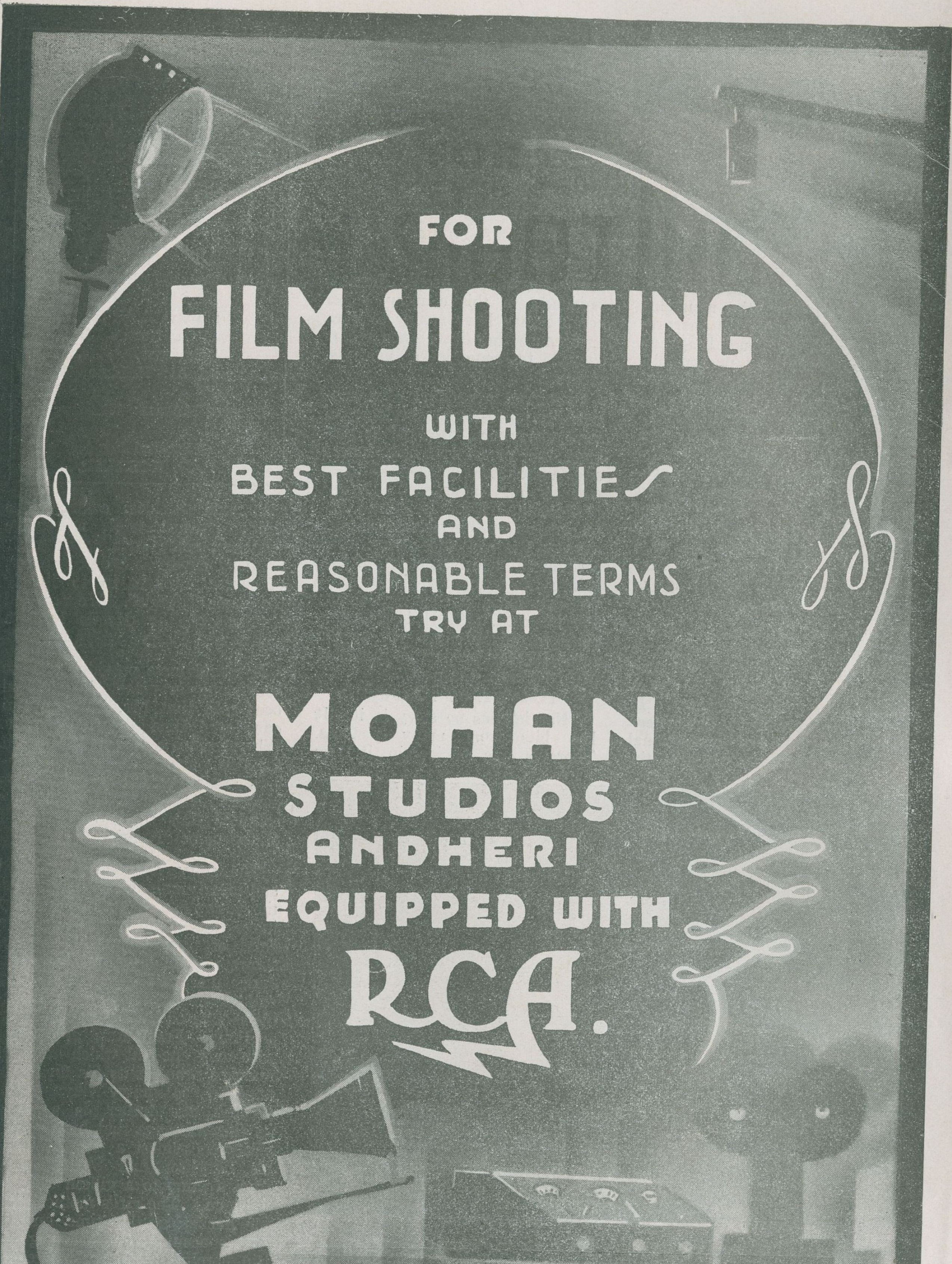
### 11,000 FT. OF TORTURE

"Nargis" has no story in it. It has bits from many pictures. There is one suicide in it; two attempted suicides; a precocious child; a court trial; a theatre sequence; some dacoits and their artificial caves. The dacoits were, of course, brought in to justify the name "Nargis". We are told that one of the dacoits loved a girl named Nargis.

It would have provided a more convincing argument if we had been told that Mr. Baburao Pai once loved some girl called Nargis. Why sacrifice a good honest dacoit for this purpose at which producers are better adepts! As it is, eleven thousand feet of boring celluloid fails to prove the need of the name "Nargis".

The story is basically stupid and utterly unimaginative. Shyam, the young son of a slightly crazy judge falls in love with Shanta, a child of "free love". The judge shows rational approval but Mrs. Judge dislikes the idea of Shyam and Shanta marrying. The trouble is created by one Mr. Kapoor, a Public Prosecutor, apparently with only one suit which he never removes, who wants his flirtatious daughter to marry Shyam. Mr. Kapoor, the father, is so keen on this marriage that he is shown acting as almost a pimp between his daughter and Shyam. And from a pimp to a villain is but a short cut. The girl's mother kicks the bucket at this time and the girl is accused of murdering her. But heroines are never hanged, so

**Rajkumari is holding the "tiger" by the neck in "Sher-e-Bengal" produced by Victory Pictures.**



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**Recruit Mamu Vechanan of P. O. Box 746, Calcutta, is 5′ 8″, speaks Hindustani like a respectable man and thinks he can act well if given a chance**

Mr. Judge waits till evidence for her innocence is discovered by the hero. Now Kapoor upsets Shyam and Shanta's apple-cart by poisoning the non-existent mind of Mrs. Judge, who at times looks like a Danda fisher-woman. Mrs. Judge creates trouble and provides the situations for the stupid story.

Another synthetic climax revolves round some examination for which Shyam appears. The heroine helps him to pass that examination. After this test, the heroine walks towards the cliffs, to commit suicide. The hero chases her in "Admi" fashion and the parents follow suit. No one dies, only art dies in the end. Mrs. Judge sees sense and permits her son to marry Shanta. Had this idiot agreed to it in the beginning, we would have been spared the torture of 11000 feet of wretched, boring and amateurish hotchpotch.

### IDIOTIC DIRECTION

Except sound and photography which are good in parts, the other production values in the picture are practically nil.

The story development is idiotic. The dialogue is hardly appropriate and lacks vigour. The song compositions are cheap and common. It sounded odd to hear a Hindu heroine shouting for "Khuda" in her songs. The music is just rotten and so are the background effects.

The less said about D. D. Kashyap's direction the better. His work in this picture borders on the idiotic besides being utterly amateurish.

### GIRL WITH PAPAYA FACE

From the players, Nargis, who was expected to give a good performance, fails to do so. She is, in addition, photographed so unsympathetically that her papaya face looks exceptionally long in this picture giving her an odd appearance. In the sad portions of the story Nargis expresses pretty well with the face though some important dialogue, in the presence of the judge, is just vomitted by her without the least emotion or even diction.

Rehman, who made his debut in "Hum-ek-Hain", plays the hero. As one of the youngsters in his first picture, this boy had made a pretty good impression but he is hardly the type to play the lead in a picture. Of course, he is more handsome than Mr. Baburao Pai. But that is hardly an index for motion picture work. Rehman is too short to catch the eye and his face has too aged an expression to play the glamorous hero. His diction, in addition, means so much chewing of words.

David as Mr. Kapoor and Shah Nawaz as the judge play their roles with smart familiarity, standing out from the crowd of amateurs and youngsters.

One wonders why Alka Achrekar is in motion pictures. Little Baby Tabassum plays a superfluous role beautifully. This little girl has terrific talent. If Alka Achrekar had learnt the diction of her dialogue from Baby Tabassum, Alka would have been easier on the ear than she is now

Pratimadevi does not look a judge's wife. She looks like a fisher-woman. Amir Karnatki looks hideous as an old woman and more so as a woman 20 years younger.

If this is to be taken as a true story of life, as claimed by the producers, why the hell didn't they choose more natural characters? Why had they to pick up odd persons and give them familiar roles?

In short, there is nothing to entertain in "Nargis". It is sheer waste of time, money and patience to see a picture like this. Exhibitors are likely to burn their fingers with this one, if they book it with minimum guarantees.

**Amla and Shanker look crazy but they say it is a part of the "Eternal Melody" dance in "Kalpana," an Uday Shankar picture.**

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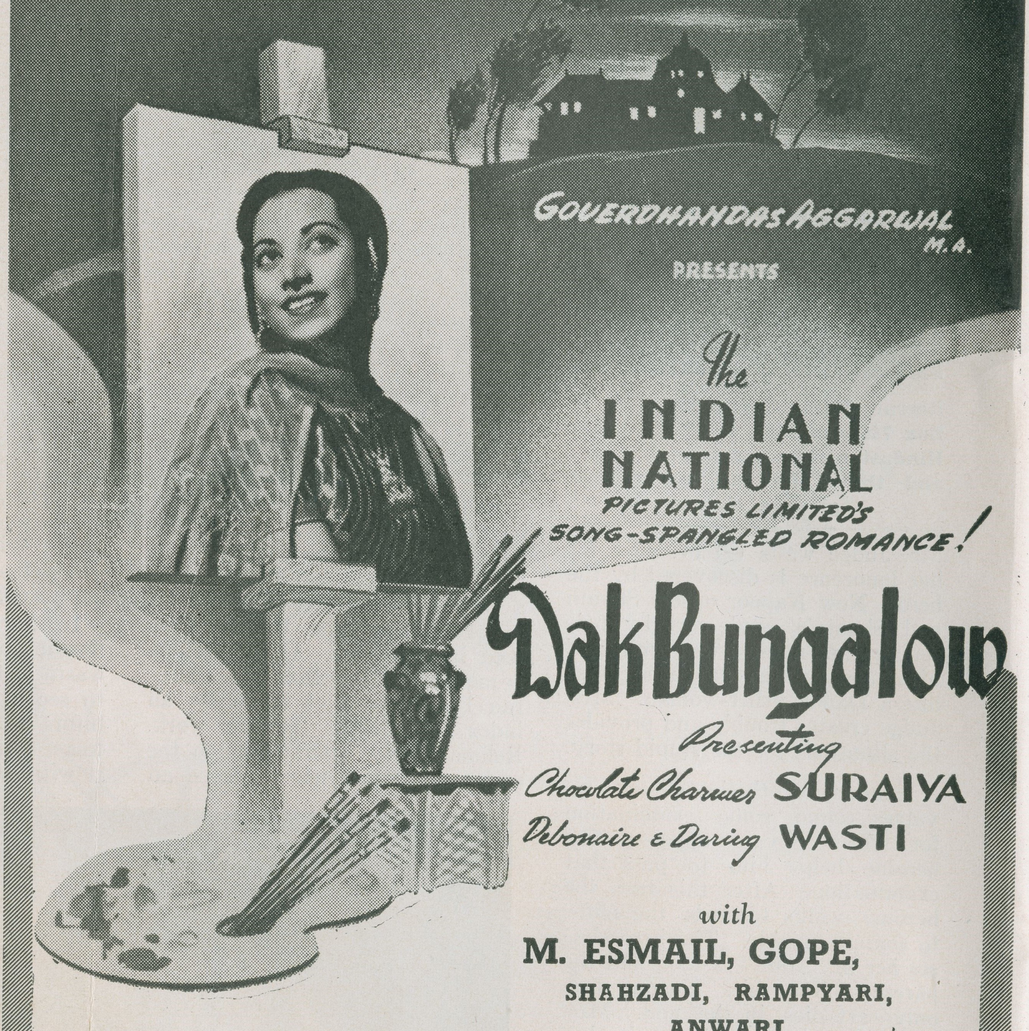

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*OUR REVIEW*

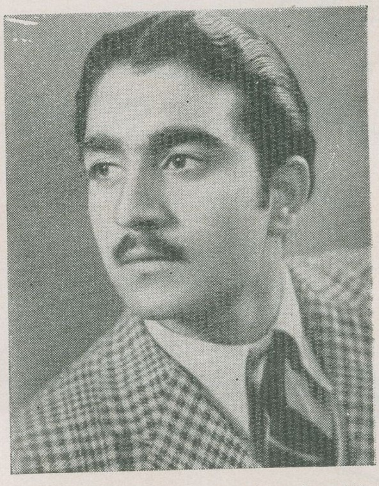
# "Ramayani" Just Another Badami Bore!

## *10900 And Odd Feet Of Waste!*

Director Sarvottam Badami has given us so many rotten pictures by now that he can no longer be accused of cheating or deceiving any one by phantastic advertisements of his pictures. His record for bad pictures has been so consistent that his very name on a picture has now come to be associated with an unmistakable flop.

In keeping with these Badami traditions, "Ramayani" is also a boring flop. In "Ramayani", realism is thrown to winds. We are shown a poor music teacher, the hero, who lives on the charity of his landlord, living in quarters furnished for Bing Crosby. Likewise, the home of the heroine, who lives on Rs. 100|- a month in a city, has three large rooms, a big terrace and a terrace garden to boot.

In the house of Seth Murarilal, there are no servants. Seth Murarilal (Chandramohan) walks about the house like a family ghost and appears into the field suddenly, unexpectedly and from nowhere. He, of course, changes his dress once to prove that he is a living ghost.



**Recruit Raj Kapur, C|o Amritlal Hans of 6 Guru Nanak Road, Krishna Nagar, Lahore, is 6 ft. tall at 22 and calls himself a good comedian.**

Seth Murarilal has a young daughter who compels us to change the meaning of the word "young". She is called Sharda and the role is played by that old-stager, Rose, who came into the industry before Chandramohan who acts her father in this picture. As seen in this picture a more hideous picture of Indian womanhood on the screen is difficult to imagine. Rose's bloating cheeks have swallowed her already flattened nose. In this picture we see a noseless woman—indeed a monstrous freak on our screen. This aged woman, whose daughters are looking old now, actually sings and floats about like a youthful woman in the picture and in doing so eternally insults all youth through ages. This character is perhaps the most revolting sight seen by us in recent years on the screen. Thanks to Sarvottam Badami.

**RAMAYANI**

Producers: **Purnima Productions**
Language: **Hindustani**
Story & Dialogue: **Dr. Safdar "Ah"**
Songs: **Bekal**
Music: **S. N. Tripathi**
Photography: **Boman Irani**
Sound: **Moolgavkar**
Art: **Rura Mistry**
Cast: **Nargis, Pahari Sanyal, Rose, Chandramohan, Amir Karnatki, Kanhaiyalal etc.**
Released At: **Imperial, Bombay.**
Date of Release: **28th December 1946.**

Directed By:
**SARVOTTAM BADAMI**

Then there is Maaji, the mother of the heroine, played by Amir Karnatki. We have nothing against this casting. Amir is old enough to be Nargis' mother but the psychological mould in which this character is cast is all too funny and self-contradictory.

**So near and yet so far, Shobhadevi and Yashodhan evidently have a number of such "misses" in "Kalank Shobha."**

In the beginning this woman is shown as a retired, god-fearing, kind and affectionate person. She prays before God with sweet words of honey. But she suddenly spits venom and lava when her husband's brother turns up to stop the utterly illogical marriage of her own daughter with an old fossil with five children. This is rather a strange mental jump in character development and only Sarvottam Badami can explain its thesis.

### MODERN TANSEN

The picture has hardly a story worthy of screen production. In Seth Murarilal's house, the hero—Ashok—teaches the 'noseless' daughter—Sharda—some music. The woman all the while acts frivolously towards him. The hero now meets Ramayani, the heroine and niece of Seth Murarilal.

Ramayani falls in love with Ashok. Ashok thinks of marrying Sharda to improve his worldly prospects. Sharda's interest in the music teacher is misunderstood by Seth Murarilal who gets Ashok married to Ramayani after the usual difficulties and misunderstandings.

Ramayani now becomes jealous of Sharda's interest in her husband. She compels her husband

★

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CHEMBOOR - BOMBAY

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**ELITE FILMS**

# MATAWALE

"मतवाले" متوالے

# SENSATIONAL!

—NOT MERE
SERIES OF
SPINE-CHILLING SUPERLATIVES,

BUT.....

## GENUINE SPINE-TINGLING, SOCIAL CRIME-THRILLER!

WITH

LOT OF GAY GUFFOWS!

★

CINE CIRCLE

*Starring :*

INIMITABLE

**BHAGWAN,**

BABURAO PAHELWAN,
VASANTRAO PAHELWAN,

Alluring **USHA** ★ Sweeter Than Ever **SWARTA**

and above all - That Craziest of Comedians-
**BHAGWAN**

*Written & Directed By*

**BHAGWAN**

★

*Direction & Story:*

MAHESH CHOONAWALA
OF "PRAKASH" FAME.

☆

*Music:*

?

—A FAMOUS MUSICAL GENIUS

☆

ALSO UNDER PRODUCTION!

SONG-STUDDED SOCIAL WITH A DIFFERENCE!

## 'ONE IN A MILLION' 'लाखोंमें एक'

TENTATIVELY TITLED
— ALIAS —

"SENSATION-!!"

For Particulars :

GITA STUDIOS, :CHEMBOOR: BOMBAY

— OR —

★ THE ELITE FILMS, Gopi Tank Rd., Amar Bhuwan, Shivaji Park, Mahim, BOMBAY 28.

to give up music and work in a bank but his soul is supposed to be thirsting for music—though this is hardly shown in the picture. A synthetic climax is soon reached in which Ashok leaves his wife and pursues music under Sharda's patronage. Very soon Ashok is shown as becoming "Tansen" of the 20th Century after singing half-a-dozen rotten songs in a voice utterly out of tune. The 'great' musician having reclaimed his soul, now reclaims his waiting wife with a new-born child.

### IDIOTIC DIRECTION

The production values of the picture are all erratic. While the photography is good in places, the sound recording is very indifferent throughout. The music is common—not one attempt having been made to give something unusual. The composition of the lyrics is not much to write home about except in one place where Ramayani sings: ये परदा नहीं परदा परदे में तेरा सिजदा (Ye Parda Nahin Parda, Parde Men Tera Sijda). This line beautifully summarizes the traditional modesty of Indian womanhood. Badami, however, uses the line for flirting and thus debauches its traditional and spiritual significance.

The story, which has no theme, completely lacks correct screen development. The dialogue is quite good considering the utterly insipid sequences.

The direction of Sarvottam Badami begins and ends with technical shots. He doesn't seem to understand the drama, the players, the emotions or the theme. His is perhaps the most idiotic contribution to the failure of the picture. This man must be stopped by law from wasting any more raw films.

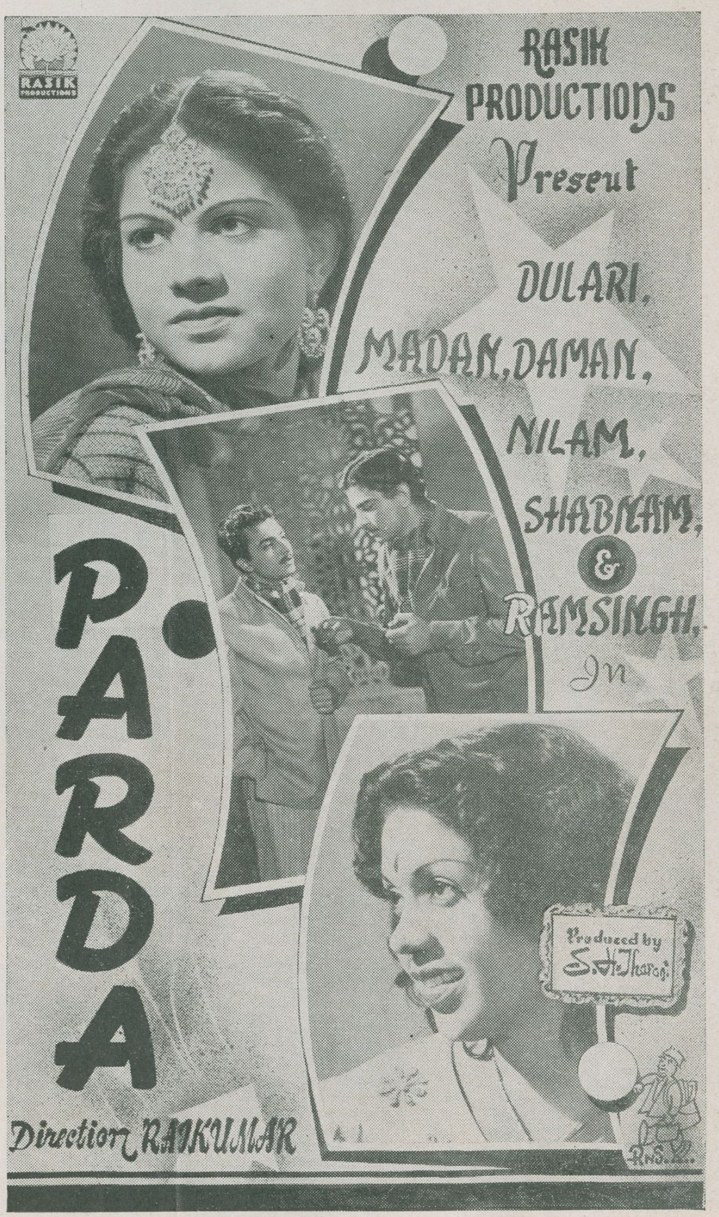
### SLEEP-WALKING CHANDRA-MOHAN

The players hardly get a chance to do any thing worthwhile in a story like this and under a director like Badami. Nargis, however, has done well as "Ramayani", the poor heroine. She always improves in the pathetic sequences of the picture. Pahari Sanyal looks too old an oak to play the hero. He does it like an oak too. Chandramohan does a sleep-walking turn in the role of Seth Murarilal.

Kanhaiyalal plays a pretty intriguing role as the eccentric and sadistic landlord but Badami just didn't know how to develop this role.

The less said of Rose, in the role of Sharda, the better. She is impossible as an artiste any longer.

In fine, "Ramayani" is a criminal waste of money, energy, material and time and after all this it has not become a picture good enough even for fools to see. For the exhibitors, it is an open risk.



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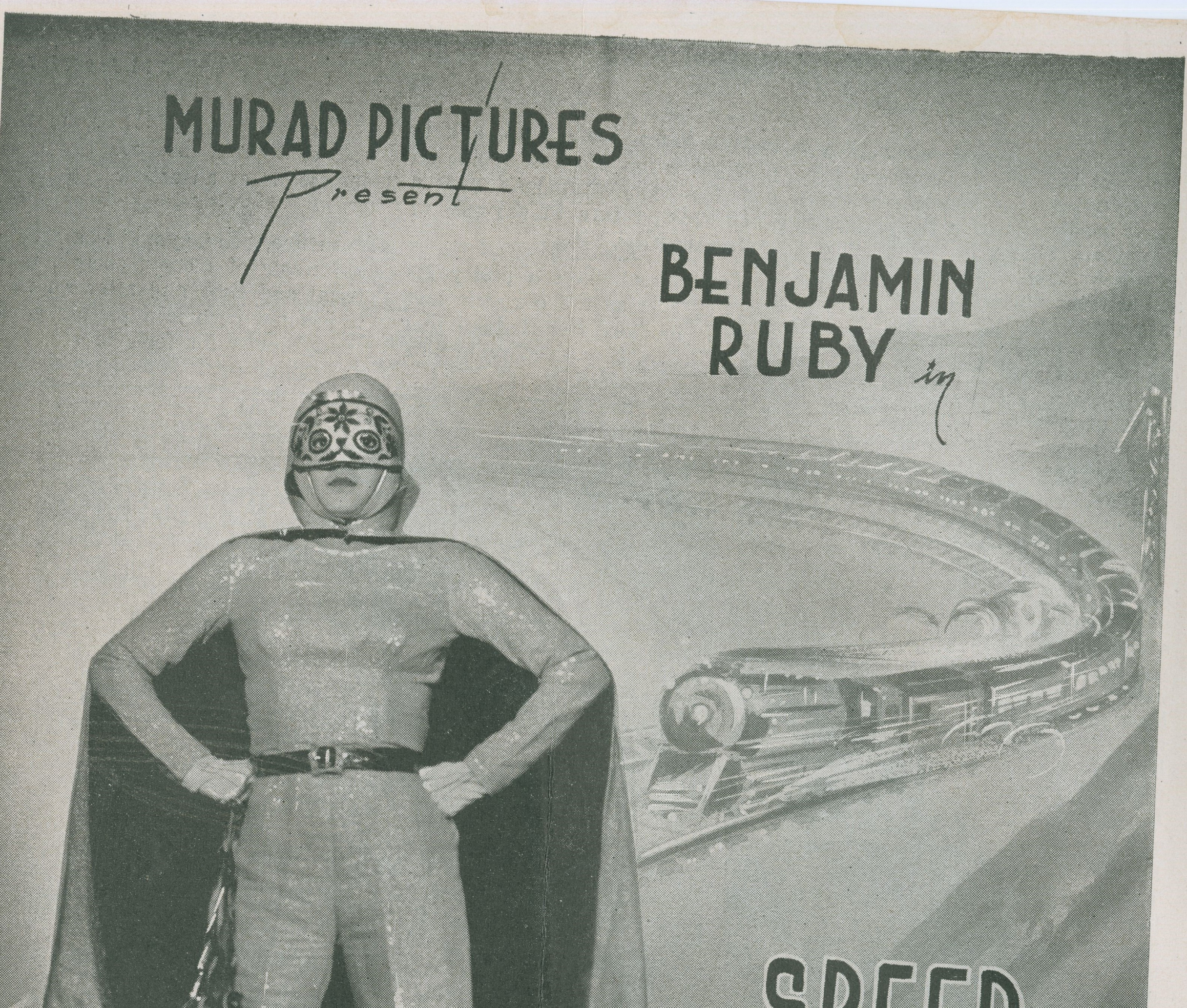
JYOTI STUDIO, KENNEDY BRIDGE, BOMBAY 7.


MURAD PICTURES
Present
BENJAMIN
RUBY
in
SPEED
QUEEN
स्पीड क्वीन
INDIA PHOTO CO.
Directed by NARI GHADIALI

*With :*— MUSTAFA ★ CHANDRA ★ PRATIMA ★ MUNNU & YUNUS
*Producer :*— **M. N. MEHTA** ● *Director :*— **NARI GHADIALI** ● *Music :*— **H. N. SHARMA**
*Story :*- **S. DARUWALLA** ● *Dialogue &: Songs :*— **S. MIRZA.**
*Particulars :*—

**MURAD PICTURES,** JYOTI STUDIOS, KENNEDY BRIDGE,
BOMBAY 7

# Clothes For 60,000 In Hollywood!

By

**Douglas Davidson**

*(Exclusive for "filmindia")*

(The film costumier in Hollywood can give you any dress you want. In India, kings be damned, even 60 beggars can't be dressed. The studio wardrobes in India are full of cockroaches, not clothes.)

What kind of shoes did a Kentucky farm boy wear in 1835? What do Siamese naval officers' buttons look like? What medals did the Duke of Wellington wear at the battle of Waterloo? How did gaolers at Dartmouth Prison dress in 1841?

These are questions that are asked and answered everyday by costumiers in film studios. No costume is too old, no weapon or decoration too rare, for the skill of the costume makers to reproduce in great quantities on short notice.

One costumier alone can put an army of 60,000 uniformed troops in the field of make-believe with a week's notice—complete with hats, tunics, trousers and belts. Of these 2,000 would be armed, for rifles are needed only in close-ups.

Should a director want the opposing armies followed by hangers-on, the same costumier can outfit 50,000 peasants of various nationalities. The same collection of costumes gathered from all corners of the globe and manufactured in Hollywood to meet picture needs of the past, will dress the astounding total of 500,000 actors, actresses and extras.

Every change in the uniform of the American Armed forces, from the buckskin shirt and flat felt hat of the Virginia Infantry of 1774 through the Washington Guard of 1779, through the First Infantry of 1782, through the Union and Confederate forces of the Civil War, and Colonel Theodore Roosevelt's Rough Riders to the open neck tunic of Uncle Sam's 1945 soldiers is represented among these half-million costumes.

Once a company called for 50 of each of these 19 different types, and a few days later, 950 film soldiers stood at attention representing the history of the American forces.

### MOVIE INDIANS

Movie Indians are known to the costumiers by types, not tribes. When producers called for 466 Indians, the orders flew in separate sheets to a dozen experts who knew exactly where each piece hung in long rows.

A day later, lorries rolled on to the set bearing costumes for 70 Type B Indians, including jackets, leggings, mocassins, G-strings and headbands with feathers; 70 Type C, consisting of leggings, G-strings and mocassins. 25 beaded squaws, 13 plain squaws; 12 beaded princesses; 4 unbeaded young girls and 20 plain boys; 15 chiefs, including bonnets and feathered trailers; and 196 braves, including pants, G-strings, wrist and arm bands belts, mocassins, figured cotton shirts and headbands!

Whatever an actor wears, whatever he uses, such as sword, badge or gun, is part of his costume.

In the files of one Hollywood studio are 500 authentic badges and decorations denoting heroism or high honour accorded to their former owners in a hundred nations. Of course, costumiers do not permit originals to be removed from their files, but in half a day, an expert worker will reproduce any badge in existence, even making it larger or smaller to fit particular needs.

Working from a photograph, an expert badge-worker can turn out a replica of any badge in gold or silver-plated white metal in two hours. First, he models the outline in clay on glass, casts hot metal on the model, finally quick-plating the badge.

Although tens of thousands of badges of all kinds are stored in Hollywood wardrobe departments, one studio once found it had none from the Los Angeles Police Department. A messenger brought two samples and next morning, 86 movie "cops", counterparts of Los Angeles' finest were breaking up a riot.

### TRICK SWORDS

Hollywood costumiers often perform feats of wizardry overnight. One recent morning a director called for two French Court costumes of 1750. At noon he amended the order to include swords, "one to break in a duel, and I want 'em tomorrow morning.'

Labouring all the night, the costumier severed the steel blade, mitred it, provided a rod and ring on one side and a trigger which

**Someone is flirting with Radha Rani in "Aisa Keon" produced by Shree Raj Pictures.**

**SUNRISE PICTURES**

*Present*

← **RATNAMALA**

**RANI PREMLATA** →

WITH

UMAKANT ★ CHIMAN MARWARI
RADHA ★ DULARI ★ DHULIA
MEHAR SULTANA, BABU RAJE,
SHANTA, TARA
SHANKAR MAHARAJ

*IN*

HINDI

## BHAKTA KE BHAGWAN

GUJRATI

## KUNWARBAI NOON MAMERU

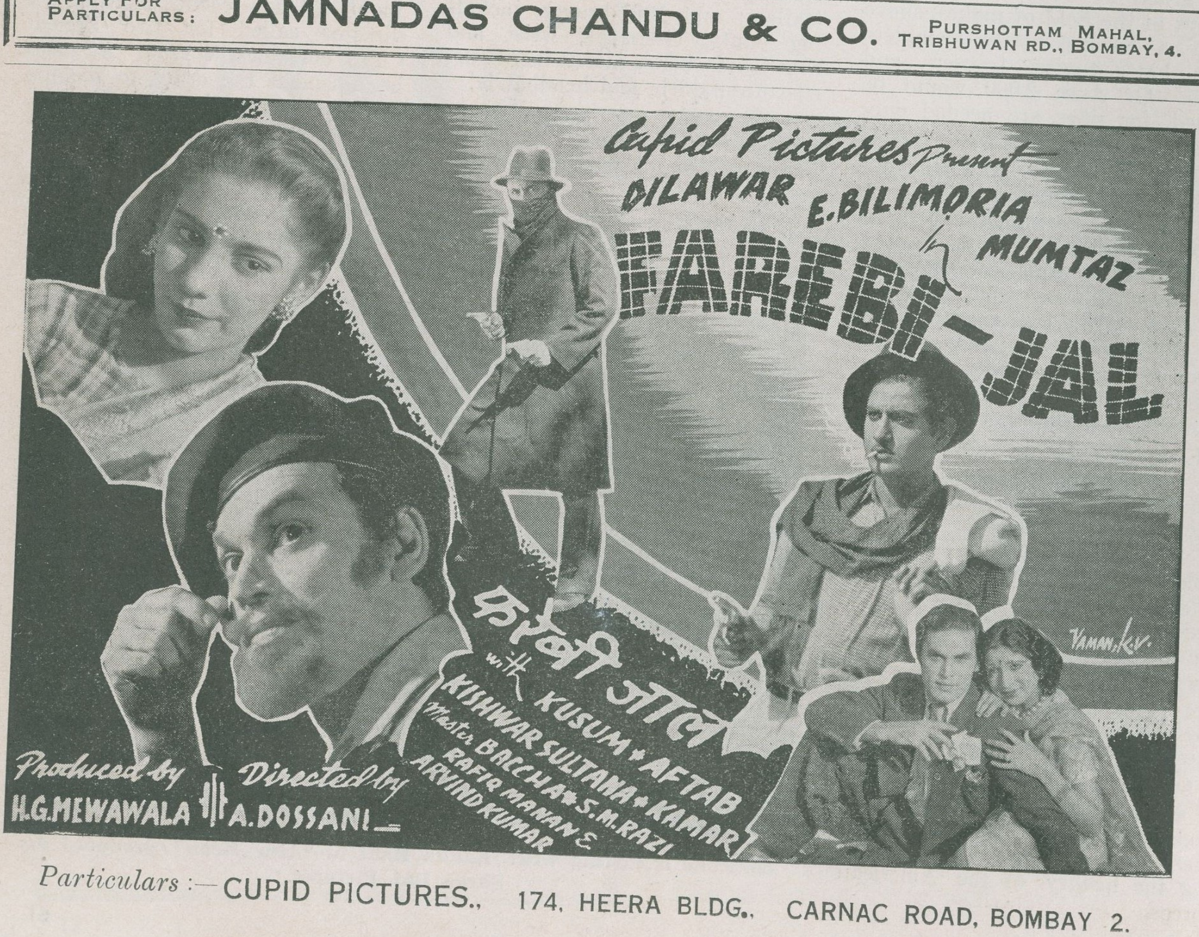
THE
STORY OF A SAINT'S
DAUGHTER, WHO REPRESENTS THE
SUFFERING & SORROWS OF THE DAUGHTERS-IN LAW OF INDIA

DIALOGUES : QABIL AMRITSARI
MUSIC : : CHHANALAL THAKUR
ART : : : YUSUF DHALA

STORY : M. G. DAVE
DIRECTION : V. M. VYAS

DIALOGUES : KARSAN MANEK
MUSIC : : : CHHANALAL THAKUR
ART : : : YUSUF DHALA

APPLY FOR PARTICULARS : **JAMNADAS CHANDU & CO.** PURSHOTTAM MAHAL,
TRIBHUWAN RD., BOMBAY, 4.


Cupid Pictures Present
DILAWAR
E. BILIMORIA
MUMTAZ
in
FAREBI-JAL
फरेबी जाल
with KUSUM ★ AFTAB
KISHWAR SULTANA ★ KAMAR
Master BACCHA ★ S.M. RAZI
RAFIQ MANAN &
ARVIND KUMAR
Produced by
H.G. MEWAWALA
Directed by
A. DOSSANI
VAMAN. K.V.

*Particulars* :— CUPID PICTURES., 174, HEERA BLDG., CARNAC ROAD, BOMBAY 2.

the actor could pull to drop the blade when the duel was in progress. So finely did he balance the blade that when the "defeated" swordsman pulled the trigger, the steel foil flashed through the air and fell quivering on its point directly in front of the camera.

Many such tricks are employed to provide authentic appurtenances to costumes. Springfield rifles, used during the Spanish-American war, become blunderbusses when the barrels are cut off, cast brass funnels screwed on and flint-holders added. Firing modern shells equipped with powder-filled cartridges which burn on leaving the barrels, they provide atmosphere and noise so essential to "action".

Costumes pour into Hollywood from all parts of the world. Ex-generals, retired diplomats, peasants, sell their costly gold-braided coats, striped trousers or tattered garments to old clothes men. These, in turn, pass them on to brokers, and those considered of value to films are shipped to the film capital.

### AGEING THE COSTUMES

Not long ago 2,500 European peasants jammed a large movie set, and every suit and dress had been scientifically aged. They were ground under emery wheels, sandpapered, ragged with files and rubbed with olive-oil and grease, beeswax and fuller's earth.

Though strong and sturdy, each looked as though it were ready to fall apart.

After the film was completed, the dirty costumes were returned to the costumier, who steam-cleaned them and returned them to stock.

Pictures whose scenes are laid in ancient times obviously require new uniforms and costumes. Chain mail, for instance, is not made today. If it were, it would be so heavy that no actor could stagger through a day's work.

In its place knitted cord takes on a metal-like appearance when graphite is rolled into its strands. After such a garment has been knitted it is further painted with aluminium paint. This makes it look bright and shiny as though it had just reached a medieval knight from his armourer.

Research workers examine many books to learn exactly how each part of a costume should be made. Recently a producer called for several pirates of the time of Captain Kidd. To complete one costume the designers dressed an actor in an old felt hat, a straggly black wig, a vest of brown homespun wool, brown shirt, black leather belt, bloomer pants of brown donim, a cutlass once used by American sailors, grey woollen socks and rough black suede shoes.

Although these may be considered "substitutes" in that they are not original costumes, film producers demand that actors wear the type of material called for by the part. A "swell" appears in the best broad cloth evening suit a tailor can produce, while street urchins or orphans are dressed in cheap cottons.

Not only does each type of cloth register its quality on celluloid, but also the more costly pieces last longer and give better service.

There's Plenty Now!

LIGER-BELAIR'S
BURGUNDIES

- Aloxe Corton
- Vosne Romanee
- Clos de Vougeot
- Pouilly-Fuisse (White)

PHIPSON
AND COMPANY LIMITED
BOMBAY • CALCUTTA • KARACHI
EST. 1885

(I)

WORLD FAMOUS PICTURE

*Under Production*

# HATAMTAI

*Starring:*

VANMALA, KAMAL KAPUR,
AZURIE, AMIRBAI, ZEENAT,
HAMID, BIKRAM KAPUR,
KASHINATH, ETC.

*Directed by:* **G. R. SETHI**

*Music by:* KUMAR

*Camera by:* HARIBHAI

*Art by:* HARIPRASAD

*Songs by:* QUABIL AMRITSARI

---

(II)

***READY FOR RELEASE***

# -DUR CHALEN-

*Produced & Directed by:*

**PHANI MAJUMDAR**

*Supported by:*

NASEEM, DAMAYANTI,
KAMAL KAPUR, BALRAJ,
AGA, DAVID, K. C. DEY.

*Music by:*

K. C. DEY.

*World Rights For Above*
*WITH*

**KIRTI PICTURES LTD.,**
PODAR BUILDING, SANDHURST ROAD,
BOMBAY. 4.

---

SLAVES—

**They have nothing but their chains to lose.....**

# CHHEEN
# —LE—
# AZADI

***RANJIT'S***

THRILLING HISTORICAL
PRODUCTION

*Starring*

**VEENA**
**GULAM MOHMED,**
**ALTAF & S. HASSAN**

*Director*

**ASPI**

# AT HOME AND ABROAD

### THE VOICE DIES

We regret to announce the death of Mr. K. L. Saigal, famous Indian film star, at his residence in Jullundur on Saturday 18th January 1947 after a long illness.

For years Saigal's golden voice thrilled millions of film-goers all over the country and though producers frantically tried to create another Saigal, the original one remained alone and incomparable.

Saigal leaves behind his widow, one son and two daughters, a couple of unknown brothers and millions of friends and fans to mourn his loss.

May his soul rest in peace!

### STORK IN HOLLYWOOD

Believe it or not, Betty Grable, the Hollywood film star, who is quick on her feet with tap and rhythm, won't dance for some time because husband Harry James, the band-leader has arranged to introduce a new piper next summer.

Their first daughter born in March 1944 is named Victoria Elizabeth. The second might be called Marie Antoinette.

### THANKS!

William J. Moylan, Editor, Indian News Parade, owned by Central Cine Corporation belonging to Ambalal Patel, announced stoppage of production of newsreels from 1st January quoting communal disturbances and uneconomic circumstances as special reasons.

We hope the audiences don't miss Dalda Vanaspati, Paris Fashions and the fat prince of Bikaner.

### JOB FOR PANDIT NEHRU

The Malayan Union Government banned the motion picture "Beyond The Blue Horizon", a Paramount picture starring Dorothy Lamour, on the ground that this Hollywood picture grossly misrepresented Malayan life and culture.

Pandit Jawaharlal Nehru, once the guest and always the friend of Malayans, ought to take sympathetic action in India to teach the Yankee producers a lesson so that they don't destroy the cultural heritage of a nation to make a few dollars cheaply.

### THE FIRST ONE

Alleged to have received raw films worth Rs. 17,200|-, said to be the stolen property of C. K. S. Military Stores and disposed of the sales, Tarachand Morarji, a director of Cine Photo Chemical Co. Ltd., Dadar, Bombay, was arrested by the Bombay Police on 3rd January.

The offence is reported to have been committed in the months of July and August last.

Pending further inquiries, Tarachand was ordered to be released on a bail of Rs. 10,000|- by the Chief Presidency Magistrate of Bombay.

### SHOCKING SPORTSMANSHIP

On January 16th at Los Angeles, Big-Built Tildon, former world tennis champion, was sentenced to nine months' jail after pleading guilty to contributing to the delinquency of a 14 year-old school boy.

Said the judge, "It comes as a great shock to all, particularly sport fans that you should admit to such practices."

**Tasneem should have attracted the ticket collector in "Kuldeep" but the fellow looks a mug.**

### POOR DOSSANI!

A report in the "Bombay Sentinel" reads as follows: "A dinner party much characterized by brilliance and colour, where film actresses flowed in silk and film journalists flowed in wine, was witnessed at the Radio Club last Monday, when Seth Govindji Jobanputra of Sunrich Pictures and Screen Publicity Corporation Ltd., invited some of the luminaries of our film industry to meet Khan Bahadur G. A. Dossani, recently elected Sheriff of Calcutta."

Assuming that this is not the "hangover" of a wine-filled journalist, this orgy seems to be out of place in these times and more so after Rai Bahadur Chuni Lall's recent complaint to Premier Kher that film people were in financial distress.

This was all over old Dossani being made the Sheriff of Calcutta and Bombay people wondered how a film man could ever be given a post like that.

### ANOTHER JOB FOR PANDIT NEHRU

There is trouble in Bangkok, Siam, over "Anna and the King of Siam" a picture produced by the Twentieth Century Fox, because of its alleged "indignity to the Siamese throne."

The distributors of this picture are not likely to play it in Bangkok for a year at least during which time they propose to show the picture all over the world and cash in the profits at the expense of Siam.

Pandit Nehru's internationalism and fellow feelings for good neighbours ought to ban this picture in India in sympathy with the Siamese.

### TOO GOOD

At the Annual General Meeting of the National Studios Ltd. held recently, a dividend of 6% on Preference shares and 10% on Ordinary shares was declared.

The net profits of the company for the year were Rs. 96,633-11-8 and after paying the dividends, Rs. 25,000|- were placed in the Reserved Funds.

This profit was shown without any productions being released during last year.

### OUT AT 66.

W. C. Fields, well-known film and radio comedian, died on 25th December at a Sanatorium in Pasadena, California, where he had been a patient for the last 14 months. At the time of his death he was 66.

### SPORTING LOVERS

Producer Sohrab Modi and Mrs. Mehtab Modi seem to have acquired a new field of activity by purchasing race horses and running them at the Mahalaxmi Race Course.

A recent purchase, "Birthday Morn", won a Cup at the first asking which augurs well for the racing enterprise of these two modern lovers.

Both, Sohrab and Mehtab, are prominently seen at the Race Course these days and it seems that their presence has chased the other Modis off the Course.

### PATRIOTIC OPTIMISM

"I prefer to look on films as an art and as one of the most important expressions of British culture," said Sir Stafford Cripps, President of the Board of Trade, speaking at a dinner of the J. Arthur Rank Organization at Dorchester House, the other day.

"People often talk about the film industry as if it were a question of machines and workers like any other industry. It is the primary function of films to entertain and not to teach. It is not propaganda that we want in our films but the natural interpretation of what is good and interesting, amusing and tragic, in our cultural and historical heritage."

"British films, internationally, are not only one of our contributions to international culture," said Sir Stafford, "but are also inevitably taken to be an interpretation of our character as a people. All that I have seen and heard has convinced me that if you give people good things they appreciate them. That, I believe, is the true reason why recent British film productions have been so successful on the whole.

"The standard has been decent and high, artistically, aesthetically and morally, and today British producers can claim with justice that British films are more popular than others in Great Britain and are, for the first time, making a real headway abroad."

That was a Socialist talking about a highly capitalistic industry.

### SHORT-LIVED

Film actors Motilal and Chandramohan seem to have liquidated their assets in horse flesh as no horses are running in their name these days. While Motilal is sometimes seen on the race course putting small bets, Chandramohan seems to have completely disappeared out of sight. It is strange that Chandramohan is not even working anywhere these days.

### THE KID'S DOINGS

On December 26th for the third time within memory, versatile Jackie Coogan married Ann Mc Cormick, his twenty-two year old theatrical partner.

Jackie's former wives were Betty Grable and Flower Parry, both actresses.

### BAD OUTLOOK

When that tortoise-shaped film magnate of Delhi, Lala Jagat

AUTHOR-SCENARIST
& DIRECTOR

**M. Sadiq**

THE MAN BEHIND MANY
A SCREEN SENSATION,
NOW COMES TO THE
FOREFRONT
AS A
PRODUCER
UNDER
THE BANNER
OF
**Ratan Pictures**

WATCH OUT
FOR FURTHER ANNOUNCEMENTS !

☆ ☆ ☆ ☆ ☆ ☆

*For Particulars :* RATAN PICTURES, C/o 'SOUND', Top Floor, Advani Chambers,
Sir Pherozeshah Mehta Road, Bombay 1.

**Madan Puri uses crutches inspite of Munnawar Sultana being at hand in "Sona", a Mazhar Khan production.**

Narain arrived in Bombay during the month, there were no trumpet-blowers waiting for him at the station. One by one the Bombay producers reached his hotel to feel the money bag, but finding the big Lala unresponsive they sulked away gradually. According to Lala Jagat Narain, the film business in the North has practically crashed down, and exhibitors cannot be induced to play Indian pictures for love or money. People in the North want quality as they are fed up with the poison given to them over a long stretch of 30 years.

Lala Jagat Narain who used to take terrific commercial risks in the past is himself not buying any pictures nor even taking any pictures on simple distribution basis. Because over half-a-million feet of exposed film is lying unreleased in tins in his own godown.

### INTERESTING EXPERIMENT

The Arabian Tarzan "gazelle boy" of the Syrian desert is already reported to have made three attempts to escape from civilization. A forty-year old Syrian woman now claims the boy as her son but the doctors in the hospital who are treating the boy as also the Iraqi authorities are undecided as to his future.

In the third break-away from the hospital the boy is reported to have run 60 miles away in 24 hours and when the policemen saw him he was still running and jumping like a gazelle and they were able to catch him only after he fainted out of sheer fatigue.

When the boy arrived in the hospital first he weighed 60 lbs. but today he turns the scale at 70. He sleeps only three hours during the night and is often found running and jumping inside the hospital. He is still very shy though the anxious and miserable looks which he once showed have now disappeared. After three months of civilization the 'gazelle boy" looks now more gay and is anxious to find friends to play with.

### FIELD DAY

23rd January was observed as Netaji day in Bombay by the students and the goondas. On such occasions it is difficult to separate the two. It was but natural that these rowdies who had a field day succeeded in creating a lot of trouble and ultimately closing the cinemas for a week more owing to the reimposition of the curfew order. That was one more shot to the already half-dead Indian film industry.

### RETURNING WITH THANKS

There is a crime wave in Hollywood and armed bandits are reported to be stopping residents and holding up theatre cashiers after dark. The stars are naturally in panic and have engaged armed guards to patrol their homes as a counter against this unprecedented crime wave.

The most elaborate precautions are taken by Judy Garland and her husband Vincent Minnelli who had heard prowlers around their home.

So Hollywood is getting back only what it gave and nothing more.

### CRASHED

Grace Moore, 46, the well-known opera and cinema star was killed in an air crash at Copenhagen on the 26th January.

Grace Moore had not only a beautiful voice but combined beauty with a slim figure.

### ANOTHER CRASH

At the instance of the Saurashtra Bank Ltd., Petitioning Creditors, film star Vasanti (Ghorpade) alias Vasanti Indulal Patel and her father Vinayakrao Ghorpade were adjudged Insolvents by the High Court of Bombay.

It is a pity that Vasanti, once our favourite baby star, should have to go through these painful legal proceedings in spite of her well-to-do husband.

**Vanmala is evidently the "first love" in "Pahela Pyar", a Sagar picture. Wonder, who the hero is!**

# Woes & Echoes

*(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/-. Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)*

### PATIENCE PAYS

"Seeing the rotten stuff turned out by Mr. Kedar Sharma from the Ranjit factory, I venture to say that he has wasted a major portion of his savings in undertaking a trip to America and U. K. After spending a few months of his valuable life in learning how the foreigners produce quality pictures with the same stuff which Mr. Kedar gets in India, he has not made any improvements worth the name to justify his study trip overseas. His 'Chand Chakori' is as bad as 'Mumtaz Mahal' or 'Vish Kanya' was. "Bhaunra" needs no mention at all.

"Mr. Patel, why don't you advise Mr. Kedar whom you regard as one of your best friends, to improve or quit the industry and thus make your work light? I hope that Mr. Chandulal Shah, the boss of the Ranjit factory, known for his many outstanding qualities will not object if Kedar acts upon your friendly advice and utilizes his skill acquired in Hollywood and other British studios to some other purpose."

*Mrs. Chandra P. Raizada*
CAWNPORE.

### BE CONSISTENT

"There is a clamour for new faces on the Indian screen and it is rightly so. In response to this, many new and young faces have joined the films. We are now definitely fed up of seeing Leela Chitnis, Shobhana Samarth, Sitara etc., over and over again. Whatever looks they had seem to have been handed over to their daughters. Motherhood is writ large on their faces, and it is high time they either retire or play elderly roles.

"The new ones who have joined the films must realize the fact that if they want to succeed, nothing but good looks and talent are essential. But some of the new girls like Radhika, Rehana, Indumati, Tasneem, Mahapara, Suraiya Zulfi, etc. are so repulsive that I wish they hadn't taken up films as their career.

"I even pray for the old faces to continue, for they had at least entertained us once, rather than see glamourised ugliness which these new ones threaten to present."

*V. K. Fazlur Rahman.*
BANGALORE.

### KALA PANI

"Fortunately we have a cinema house in these islands, but the machine is a single projector necessitating a short interval at the end of every spool thus interfering with the entertainment. Besides the films shown here are 95% rotten pictures."

ANDAMANS. *H. Gobindram.*

### LET US HOPE!

"The 'Plaza Talkies' at Cawnpore, which showed foreign pictures till the other day has been indianized recently, and has begun to show Indian films. It is regretted, however, that the fans who warmly welcomed this move and from whom the management expects vast profits have been shown an attitude of rare callousness.

"The rates at this house are double the rates of the other houses in this town, but with regard to the furniture and other amenities the house is definitely inferior to many local talkies. I do not think that the management can explain away the grievance of the public that even though they pay double the ordinary amount in this house, their dhoties and pyjamas are torn in these days of cloth scarcity by the innumerable protruding nails in the hall. Would they make an attempt to do something to satisfy their poor and voiceless patrons?"

*Chandra Dutta Misra.*
CAWNPORE.

### HEARTS IN EMBRACE?

"Of late there has been a move to lessen the communal tension in the country by selling large-size pictures of Nehru and Jinnah, embracing one another. But why should this not be shown on the screen? The two leaders walking together smiling, will certainly be much more effective than mere printed pictures. The exhibitors can quite safely show this at the end of the film."

MADRAS. *K. Kurien.*

### ALARMISTS

"Of late our producers have vomitted a lot of intolerable nonsense by making appeals, time and again to the Government to exempt the exhibition of foreign films to the point of exclusion. Evidently, panic undermines reason. Law can't force us to see whimsical pictures which we hate to see. It shows how uncultured, illiterate, unreasonable and uneducated our producers are. It appears to me that they miserably lack in commonsense or else why should they think of meeting the challenge thrown by the foreigners through the medium of law and force? Is it not a shame that our producers should display cowardice and gross foolishness?

"The remedy suggested by our producers is unreasonable since the only way to stop the invasion is by industry's own strength. If our producers sincerely wish for the welfare of the Indian film industry they should produce quality pictures and thus nip the foreign invasion in the bud. Let me tell them that strength and efficiency are the only preventive. It is not by preventing the dubbing but by elevating our own standards that we should meet the challenge."

BOMBAY. *S. Dutta.*

### EXTRA BOREDOM

"The slide showing business at the theatres has really bored the poor picturegoers. We wonder why the exhibitor wants to show the slides for full fifteen minutes. Couldn't the proprietors limit the number of slides to be shown to say, twelve or fifteen? It is a pity that even good theatres like the Metro and the Eros in Bombay have no limit to the number of slides to be shown. And to add to it all they show the slides even two to three times. We go to the theatres for entertainment and not for business purposes. Could you suggest a way out to the proprietors of theatres for stopping these slides?"

*K. Ratnakar Rao.*

BOMBAY.

### HULLO, METRO!

"I have a complaint against the Metro Cinema, Bombay. I usually go in the ten-annas class. After interval, the house becomes so terribly smoky, that my already weak eyes, begin to smart and water. This prevents me from enjoying even an interesting picture like "Kismet" or "Bathing Beauty". As it is not possible to prohibit smoking, I suggest that the Metro Cinema should install fans to remove the smoke. It will not affect the cooling system in any way."

BOMBAY. *Kanchan M. Shah.*

### IGNORE THEM

"The Tamil producers are still delving into the mythical lore. We get "Valli" today, "Valli's marriage" tomorrow, again "Valli" with some other star taking the leading role and so on and so forth. The argument advanced is that they give what the people want. Prima facie this argument is a big lie as can be seen from the criticisms and reviews of Tamil pictures in cine journals.

"What is most irritating is that these very same gentlemen often indulge in talks on the educative value of the films. Far from educating the masses, their "Mighty Mythological Melodramatic Comedy Dramas" help to perpetuate the ignorance and superstitious beliefs of the masses. Will you therefore suggest any means by which these hypocrites may be effectively gagged?"

POONA 2. *S. Venkat Rao.*

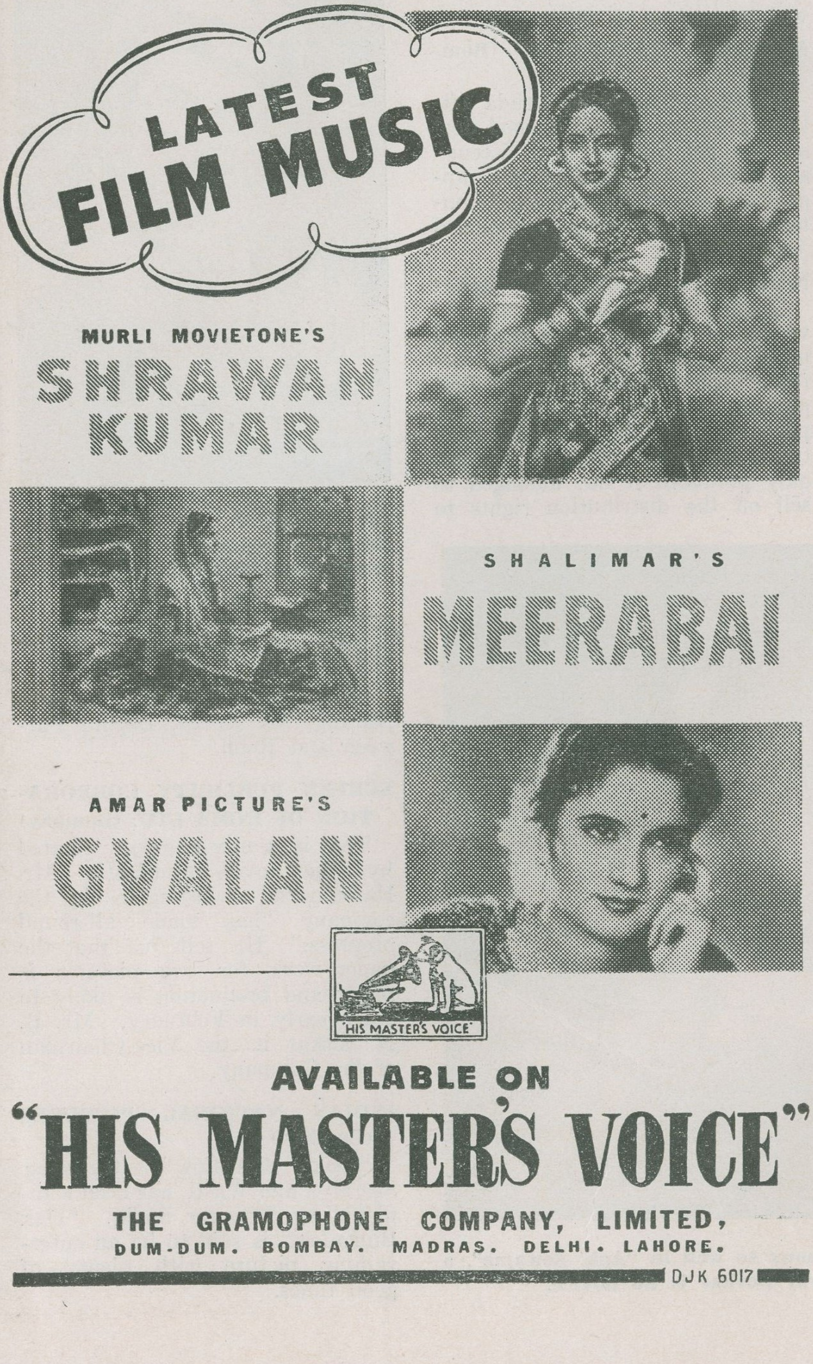
### BY LAW!

"At the moment, there is not a single good picture running in Delhi. Even then, I made up my mind to spend my afternoon last Sunday in some picture-house. Unfortunately, I couldn't get ticket for any other picture than Abbas' "Dharti-Ke-Lal". I wish, I had acted upon your advice and saved my hard-earned money as also some precious time.

"Leave apart the rotten production, another boring affair in my case was that the two seats immediately behind me were occupied by a lady with three children. Believe me, Mr. Patel, all below five! Perhaps, their dear mother brought them to enjoy a free show forgetting entirely what nuisance would they be to others. Indian mothers have not so far realized this. Then how could the entry of children below ten into cinema-halls be prohibited?"

*Ved Parkash Varma.*

NEW DELHI.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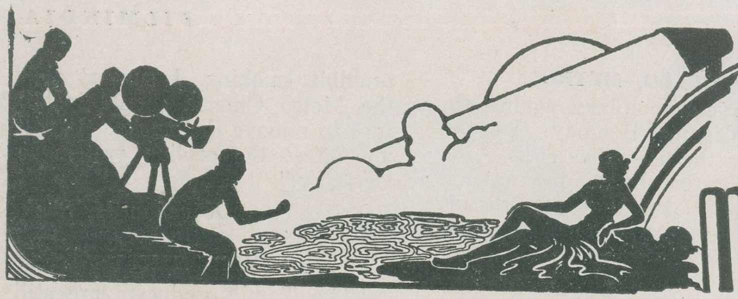

# PICTURES IN MAKING

**RAJHUNS FILM PRODUCTIONS (Bombay)**

"Neera Aur Nanda", the maiden production of this company directed by Junnarkar, is reported to have been passed by the Censors and may be released one of these days in Bombay. Director Junnarkar seems to have worked hard to make "Neera Aur Nanda" a beautiful motion picture. The locations for "Neera Aur Nanda" have been selected with an eye on art and composition.

**AVAZ FILM CORPORATION (Bombay)**

"Beete Din" featuring Vanmala and Motilal has been completed and director Ezra Mir is busy editing it. It is the same old story of triangular love, perhaps with a new twist by story-writer Ramesh Sehgal. Two more socials are being planned, the cast of which will be announced later.

**SHAHZAD PRODUCTIONS (Bombay)**

Producer-director Shahzada Iftkhar is concentrating a good deal on his maiden picture "Veena" and feels that the story will appeal because of its emotional contents. "Veena" stars Veena and Ashok Kumar.

**NARANG PRODUCTIONS (Lahore)**

Though the theme of "capital versus labour" has been exploited umpteen times on the screen before, "Yeh Hai Zindagi" the first picture of Actor Narang, is supposed to be a little different from the usual stuff. Actor Narang not only produced it but managed to sell off the distribution rights to a, well-known distributor of the North.

**An excellent artiste, Sheikh Hassan has plenty of scope for his versatile talent in "Kaun Hamara", a Ranjit story.**

"Yeh Hai Zindagi" features Narang, M. Ismail, Begum Parween and Roofi.

**SCREEN PUBLICITY CORPORATION OF INDIA LTD. (Bombay)**

This is a new company floated by the over-enthusiastic Mr. Hassum and according to him the company "has made all-round progress." He tells us that the paper work for two pictures is ready and production is likely to begin early in February. Mr. B. N. Sirkar is the Vice-Chairman of the Company.

**INDIAN NATIONAL PICTURES (Bombay)**

"Dak Bungalow", featuring Surraiya and Wasti, has been completed by Director Sadiq. "Dak Bungalow" is said to be an entertaining picture with plenty of good tunes.

**Dixit is at the old game which he knows so well in "Apki Sewame", a Chandrama Picture, but Saroj Borkar is no novice.**

**MOHAN PICTURES (Bombay)**

Out of the four stunt pictures planned for the year 1947, two "Himmatwali" featuring Prakash and Shanta Patel, and "Angoorbala" have been completed and sold for Bombay circuit for Rs. 70,000|-. Negotiations are being carried on for the other two, "Malaya Sundari" and "Policewali" which are under production.

**RAMNIK PRODUCTIONS (Bombay)**

Under the personal supervision of Producer-director Mazhar Khan, "Naiyya" is reported to have become an attractive picture. Dr. Safdar 'Ah' has written the story and we only hope the filmgoers won't say 'Ah! Ah!' after seeing "Naiyya".

**RASIK PRODUCTIONS (Bombay)**

While "Parda" has been nearly completed, Director S. H. Tharani has begun a new one called, "Black Market." With two enthusiastic assistants in Mr. Chandrakant Desai and Eruch Daruwala, Tharani hopes to complete "Black Market" in record time.

**CHANDRAMA PICTURES (Bombay)**

Nowadays producers are getting fond of storing pictures in tins. This one is called "Ap Ki Sevamen" and stars one of our best comedians — Dixit. Vivacious Shanta Rin adds to the gaiety of "Ap Ki Sevamen".

**RANG MAHAL LTD. (Bombay)**

"Bhookh", featuring new comer Husna opposite Sheikh Mukhtar, has at last been completed and Dr. Safdar 'Ah' is busy trying to sell off the territorial rights. The music is by Anil Biswas.

**THE CINETONE LTD. (Lucknow)**

Producer-director Nasim Sandilvi has nearly completed 'Rashid Dulhan' in the new studios at Lucknow. "Rashid Dulhan" has an entirely new cast and is reported to contain an emotional story in addition. S. Khalil, who had once given a fairly good picture in "Bhai Jan", is supervising "Rashid Dulhan". The music is by K. Dutta.

**CHITRAVANI FILMS (Bombay)**

Producer K. A. Patel is waiting to release "Kalank Shobha" in Bombay. "Kalank Shobha" introduces a new comer in Yashodhan Joshi. Monica Desai and Indumati play important roles.

**ELITE FILMS (Bombay)**

Producer-director Ramesh Vyas is not content with being a studio-owner, but has begun a picture called "Matwale" employing the services of Bhagwan for directing it. A second one that is being planned is called "Tahelka". Both these pictures will be produced in his Geeta Studios.

**NEW ROSHAN ART PRODUCTIONS (Bombay)**

Their maiden picture "Rangeen Kahani" has already gone on the sets with Surekha as the heroine.

**MAZHAR ART PRODUCTIONS (Bombay)**

The paper work of "Guest House" and "Hukumat" is ready. Producer-director Mazhar Khan is now awaiting the arrival of his new find Gita Bala from Lahore

Asha Art Pictures present
ASHA ART PICTURE
GUMRAHEE
گمراہی
Starring
DILAWAR
MEHROONISSA
SAMSON
RANIBALA
HABIB.....
CHANDRIKA
SHAIKH
B. KISHORE
ARVIND KUMAR &
S. M. RAZI
Story & Direction
RAJA BABOO
Music by... A. K. PREM
गुमराही
Produced by
M. H. MERCHANT

Songs:- SHEVAN RIZVI & C. M. HUNAR ● Dance:- D. BABULAL.

*Particulars:*—ASHA ART PICTURES, JYOTI STUDIOS, KENNEDY BRIDGE, BOMBAY 7.

to give the word 'go' to "Guest House". She is on her way to Bombay.

**SAMAJ CHITRA (Bombay)**

An unknown director, Katker, is in charge of "Bihari" in which the vexed problem of Zamindar versus peasant has been tackled. "Bihari" features Surekha, Nandrekar, Nimbalkar etc. Shabnam has, it is reported, given an attractive dance in "Bihari". The optimistic A. B. Samant hopes that "Bihari" will be liked by picture-goers. We wish him the best of luck in his new venture.

**DUGAL PICTURES (Bombay)**

"Do Naina" is ready for release. "Ibadat" a Muslim devotional subject is on way to completion. "Ibadat" is directed by Gulamali and Mohindra Dutta and features Mahapara, Roop Kanwal and others.

**CHAROLIA PRODUCTIONS (Bombay)**

Directed by comedian A. Shah and starring pretty Shamim, "Shikarpuri" will be released in Bombay. Another picture in the tins is "Phir Bhi Apna Hai" featuring Nalini Jaywant and Paresh Bannerji.

**SHREE RAJ PICTURES (Calcutta)**

Having completed "Baap" and "Aiysa Keon", Producer B. R. Tandon is working fast to complete "Razia". A new one is called "Samaj"; the direction is in the hands of A. K. Chatterjee.

**RATAN PICTURES (Bombay)**

Journalist R. A. Bakoolesh with Director M. Sadiq as partner, is the latest to go into picture production and he has named his company, 'Ratan Pictures' and hopes that a little of the luck which accompanied that popular picture "Rattan" might come his way too. The story and direction is by M. Sadiq and D. N. Madhok will write the lyrics.

**MURARI PICTURES (Bombay)**

Director Mohan Sinha has stored in the tins "Mere Bhagwan" and "Chittor Vijay" and is planning to produce some more with his lightning speed.

**SARLA ART PICTURES (Bombay)**

"Maryada" featuring Subashini is nearing completion.

**VICTORY PICTURES (Bombay)**

Director Mohamed Husein is busy completing "Sher-e-Bengal" featuring Master Douglas and Raj Kumari.

**Director "Bulbul" (not a singing one) Desai 'acts' directing David and Sunalini in "Pahela Pyar" of Sagar Movietone. Both of them taught Bulbul how to pose for the photograph.**

**CUPID PICTURES (Bombay)**

"Farebi Jal" is ready for release. Another thriller "Khaufnak Jasus" has gone on the sets. "Khaufnak Jasus" features Dilawar and E. Billimoria.

**ASHA ART PICTURES (Bombay)**

Produced by H. M. Merchant and directed by Raja Babu, "Gumrahee", a social thriller, has gone into production.

**RANJIT MOVIETONE (Bombay)**

Director Aspi's "Chheen-le-Azadi" starring Veena and Gulam Mohamed is ready for release. Other pictures ready for release are: "Kaun Hamara" directed by Chaturbhuj Doshi and featuring Roopa; "Lakhon Main Ek" directed by Taimur Behramshah and featuring Khurshid (Jnr.) and "Jogan" directed by Manibhai Vyas.

**VIKAS PRODUCTIONS (Bombay)**

"Meri Amanat," the maiden production of this company is being produced at the Shalini studios, Kolhapur. "Meri Amanat" features Meenaxi, Baby Nalini, Master Krishna Rao and Nandrekar.

**SUNRISE PICTURES (Bombay)**

Producer-director V. M. Vyas has already thought out his next box-office concoction and given a name to it—"Bhai Bahen".

In the meantime, "Kunwar bai Noon Mamerun" a Gujrati picture and "Bhaktake Bhagwan" in Hindi are being completed in the studios.

**MODERN THEATRES (Bombay)**

Mr. Krishen Chander, the short-story Urdu writer, is producing "Rakh" which is expected to go on the sets very soon. Vishvamitra Adil is writing the lyrics.

**FINE ART PRODUCTIONS (Bombay)**

"Hatamtai" has a cast led by Vanmala, Auzurie, Amir bai Karnatki. The director is G. R. Sethi. "Hatamtai" is more than half-way through.

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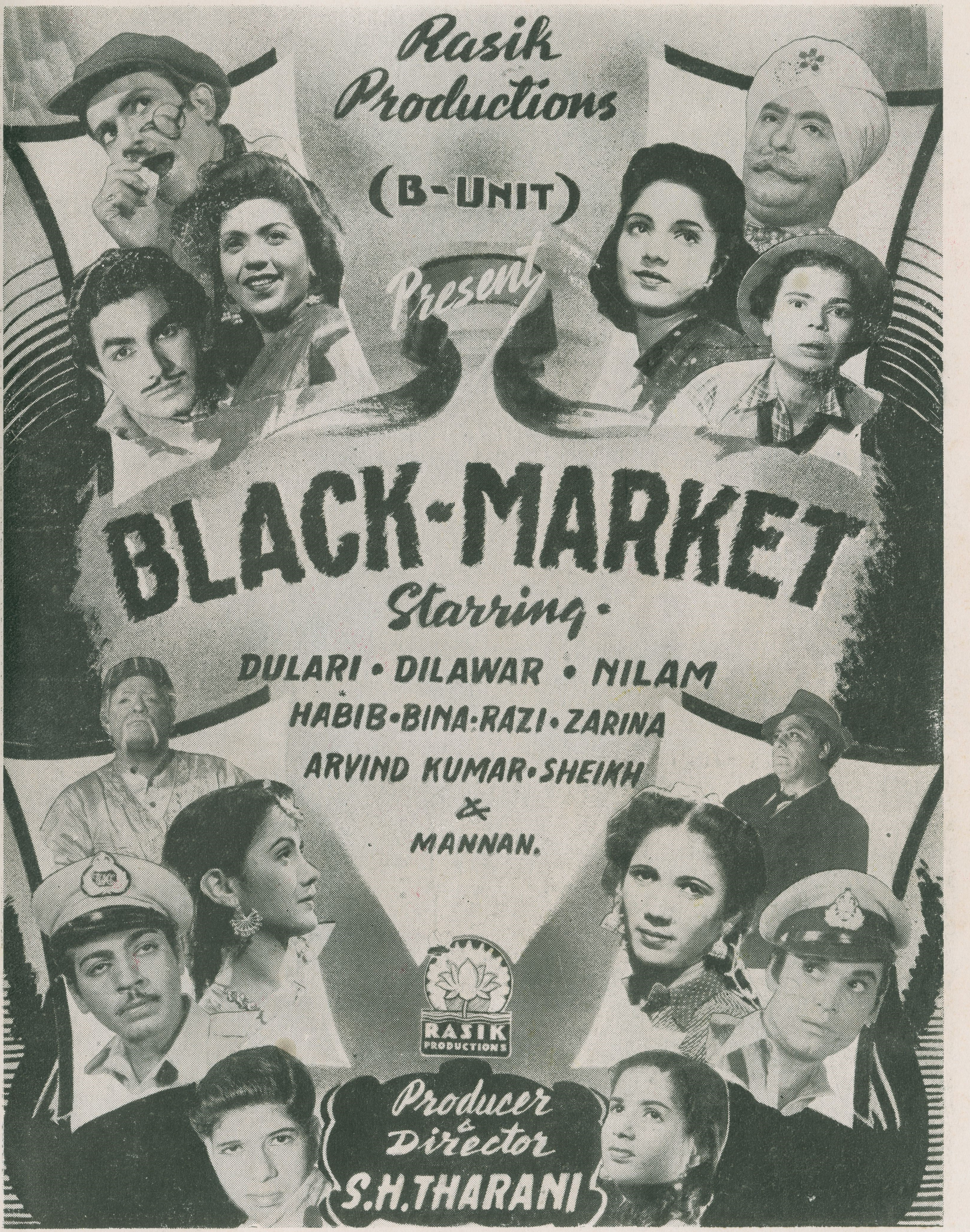
Rasik Productions
(B-UNIT)
Present
BLACK-MARKET
Starring
DULARI • DILAWAR • NILAM
HABIB • BINA • RAZI • ZARINA
ARVIND KUMAR • SHEIKH
&
MANNAN.
RASIK PRODUCTIONS
Producer & Director
S.H. THARANI

*Music :*
**SHYAMBABOO PATHAK**

*Lyrics :*
**INDIWAR**

*Dialogue :*
**SHIRISH CHANDRA**

*CONTACT*

**RASIK PRODUCTIONS,**
JYOTI STUDIO,
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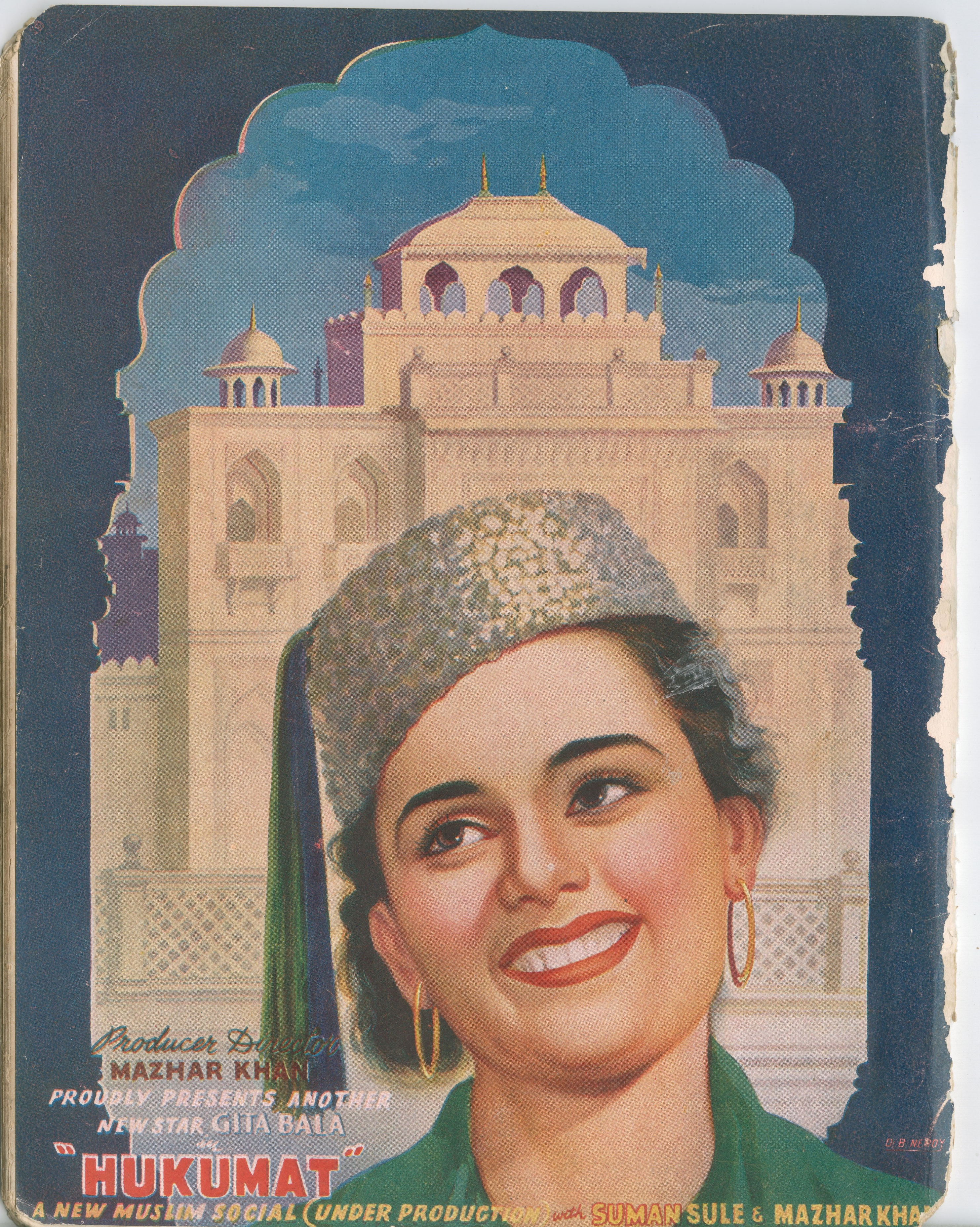
Producer Director
MAZHAR KHAN
PROUDLY PRESENTS ANOTHER
NEW STAR GITA BALA
in
"HUKUMAT"
A NEW MUSLIM SOCIAL (UNDER PRODUCTION) with SUMAN SULE & MAZHAR KHA
D. B. NEROY